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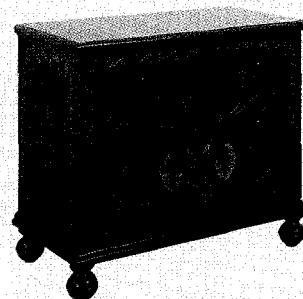
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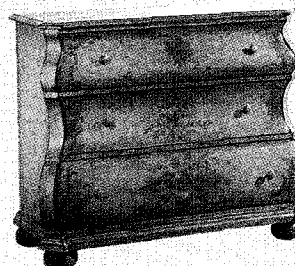
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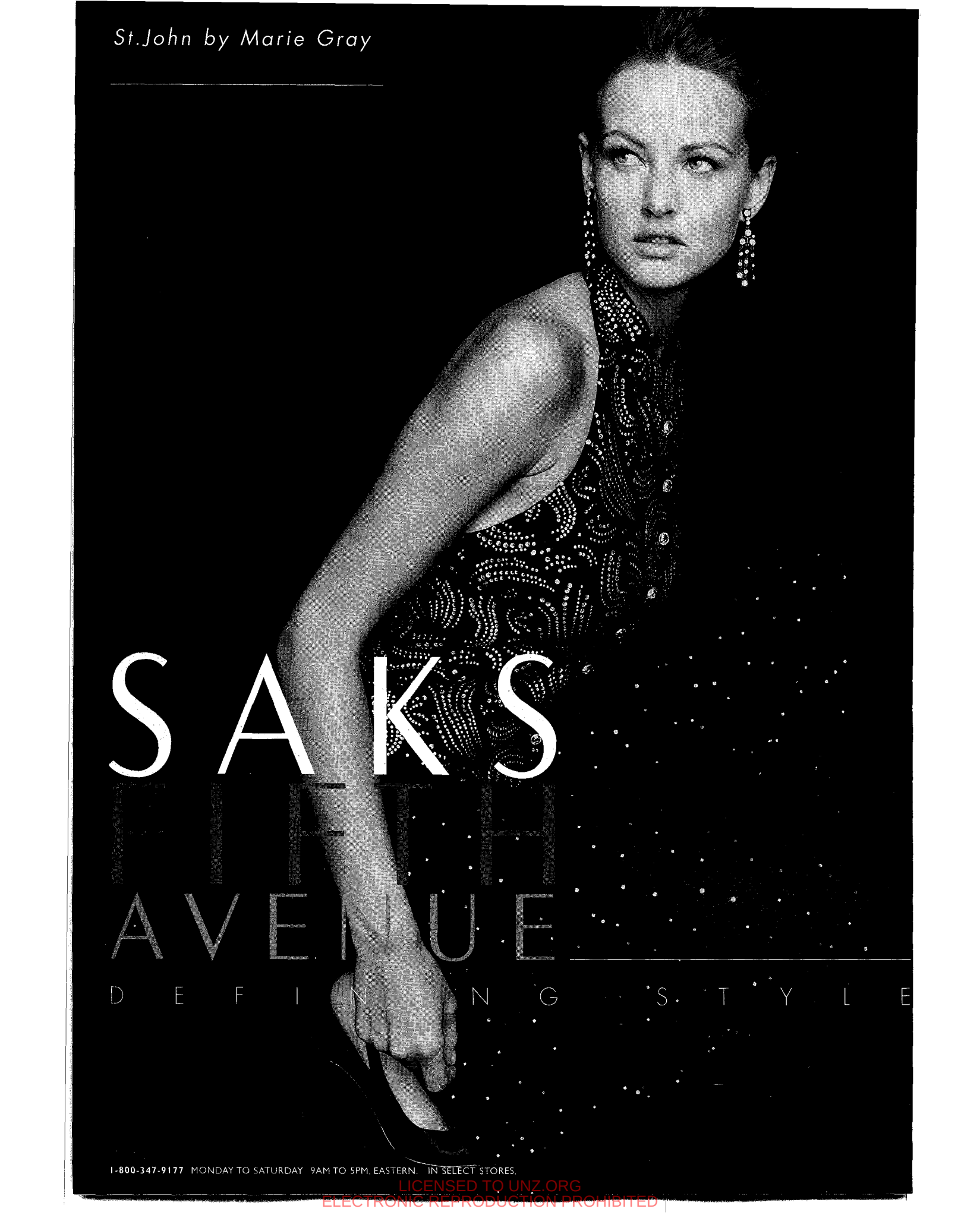
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# 2000 millennium design

By Wendy Goodman



## 43 Rooms at the Top

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## 60 Everything Old Is New Again

The loft, the prewar penthouse, the postwar high-rise, the townhouse: Four quintessential Manhattan homes get the radical makeover treatment from a quartet of designers unafraid to bend the rules along with your old ideas about what constitutes a classic.

## 84 Inspect *These Gadgets*

By Victoria Rowan

From a gel chair that remembers your shape to a glass toaster to a TV-and-Web-wired lunchbox, designs that will bring your home into the twenty-first century.

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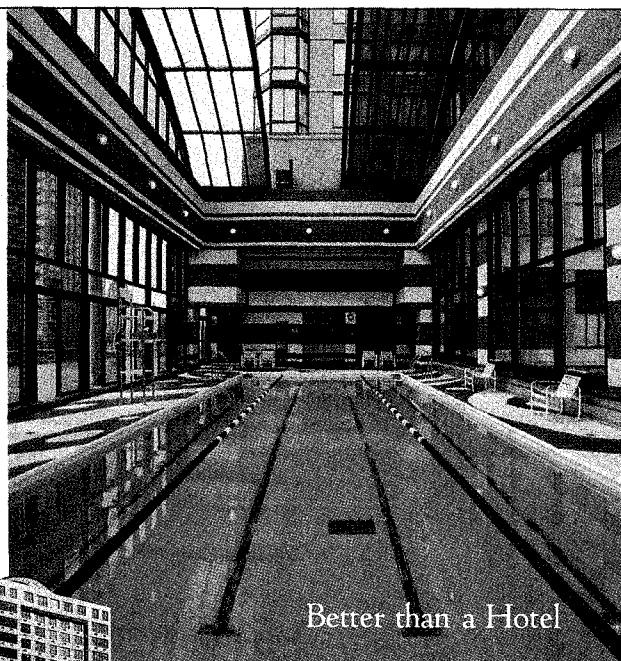
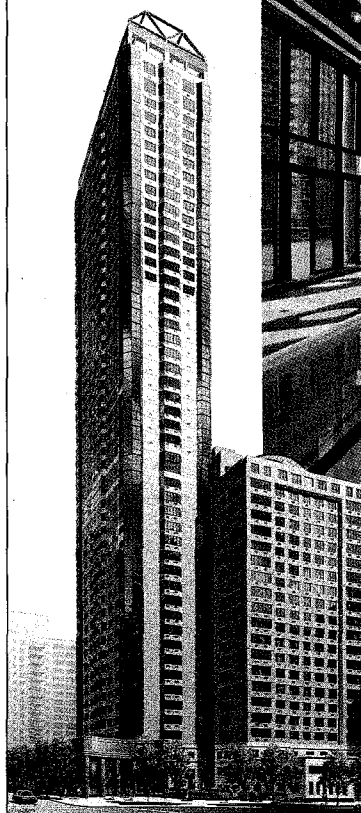
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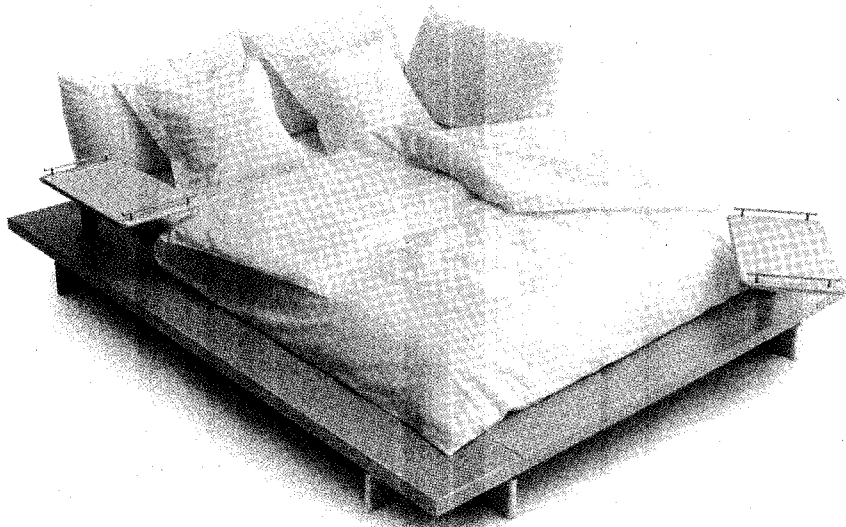




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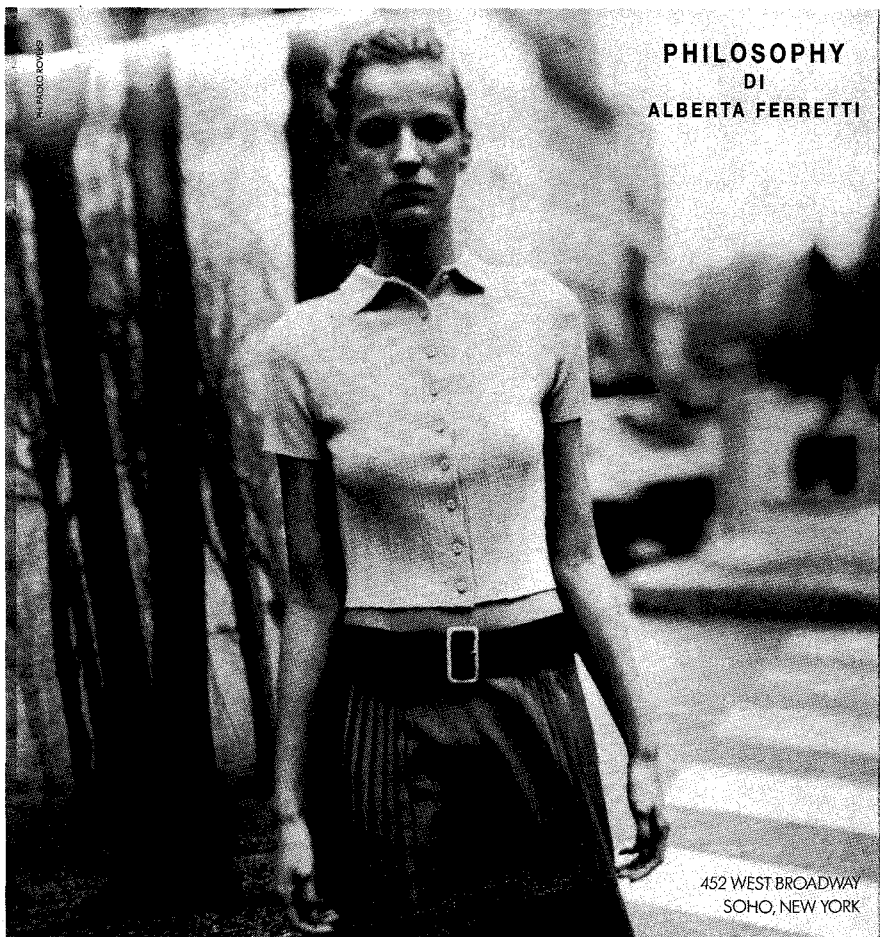
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# Wintour Wonderland

*Impossible to be all things to all people? Look at Anna Wintour, tireless charity fundraiser, fur-industry puppet, ice queen, and charming yet humble travel companion.*

**I**N YOUR COVER STORY ON ANNA WINTOUR ["The Summer of Her Discontent," September 20], the balance was heavily weighted toward coverage of her personal (and until now, private) life, with only a modicum of analysis of her professional accomplishments. The article mentions that Anna's mother raised her to have a social conscience, but that cursory acknowledgment did not do justice to her impressive fund-raising efforts throughout her career. She has co-chaired a number of *Vogue*-sponsored events, including Super Sale 1996, which raised \$1.4 million for the Nina Hyde Center for Breast Cancer Research at Georgetown University Medical Center, and Unforgettable: Fashion of the Oscars, an auction event that garnered \$1.4 million for the American Foundation for AIDS Research (AMFAR). In addition, her continued involvement in 7th on Sale has helped to raise more than \$10 million for AIDS since 1990, and she has co-chaired two galas (1995 and 1997) for the Metropolitan Museum of Art's Costume Institute. The most recent one raised \$2.3 million, the largest single-event sum ever raised for the institute. She has also co-chaired events for the Pediatric AIDS Foundation, the New York City Ballet, and the Brooklyn Academy of Music. These events have been so successful only in part because of Anna's powerful editorial position. Much more of the credit is due to her direct and active participation in their planning and her tireless efforts on behalf of the causes they support.

Laurie Jones  
Managing Editor, *Vogue*  
MANHATTAN

IF YOU WERE SUMMERING IN MASTIC BEACH (the town with absolutely no buzz but the best ocean beach on the East End), you would have seen the human side of Ms. Wintour long ago. Besides having the usual run-ins about town, I even saw her at the lumberyard, of all places. Stylishly dressed and in a fetching Range Rover, of course.

Andrew Becker  
MASTIC BEACH, N.Y.

PITY THAT MOSS HART COULD NOT BE HERE to write *Lady in the Dark* for Anna Win-

tour at *Vogue* in 1999, instead of having done so for Gertrude Lawrence as Liza Elliott at the fictional *Allure* in 1941. Ms. Wintour would have made an ideal heroine in this Hart musical. The similarities between these two editors, down to the exact number of letters in their first and last names and physical shortcomings as teenagers (an unattractive Elliott, a pudgy Wintour), is uncanny. Throw in Kate Betts as the Macdonald Carey character Charley Johnson, whose favorite term of endearment is "boss lady"; add an affair with a married man, i.e., Shelby Bryan, for Wintour versus Elliott's dalliance with the Kendall Nesbitt character, and Broadway could have had another terrific soap opera.

Richard de Thuin  
MANHATTAN

ANNA WINTOUR MAY SEEM MORE "HUMAN" to your author because of her affair with a married man, but to anyone who *used* to read *Vogue*, she seems just as inhuman as ever. In four of the seven pictures in your magazine, she is wearing fur or animal print. The fact that she is hard enough to willingly overlook the countless hours of unspeakable agony to which living creatures are subjected in exchange for additional ad revenue and upward social mobility shows she has really earned her "ice maiden" tag.

Elisabeth Brenhouse  
MANHATTAN

AS A DEDICATED NEW YORK SUBSCRIBER for many many years, I cannot begin to tell you how offended I was at your decision to dedicate your cover story to *Vogue's* Anna Wintour. Your attempt to portray this woman as a victim is a complete waste of time and energy. No cover story can successfully change the image of a woman whose main desire is to reinvent the fur industry at any cost. They don't call her "ice princess" for nothing.

C. Tsigakos  
MANHATTAN

I WAS ONCE ON THE RECEIVING END OF MS. Wintour's glare. I was at a restaurant with friends having dinner, and Ms. Wintour came into the restaurant and went ballistic because we were sit-

ting at *her* table. She wanted my party moved immediately. We were asked if we wouldn't mind paying the check, as Ms. Wintour was waiting for her table. It was bad enough that she was making quite a fuss in front of the entire restaurant, but she also had the nerve to sit at an empty table nearby and stare, glare, and just about snort to make her point. I have never seen anything like it. Who cares how powerful and wonderful she thinks she is: She is nothing at all.

Mark A. Modano  
MANHATTAN

AT THE 1997 VH1 FASHION AWARDS, I SAW Anna Wintour on a golf cart being led away to an alternative exit so as not to be bombarded by hordes of photographers. As she waited for the elevator, I caught her gaze and simply smiled. What luck to be face to face with *Vogue's* fashion pedagogue. She looked right at me and gave me such a glacial stare that, had her eyes been ice picks, I would have been bleeding. How dare a peasant like myself even smile at fashion's mannequin? I was absolutely stunned, and to this day I still cringe thinking about it. I was sick to my stomach to see her on the cover. I'd rather see Khalid Muhammad or Saddam Hussein any day. It's one thing to subscribe to *Vogue*, because you don't have to look at her, but when she's on the cover of one of my favorite magazines . . . I immediately tossed this issue in the trash.

Keri Keriotis  
BROOKLYN

NO ONE WILL EVER COME CLOSE TO MESSING with Ms. Anna Wintour, despite her suspected bout with humility as conveyed in your article. I had the pleasure of traveling next to her on a shuttle flight from Washington, D.C., to New York in 1996. She conveyed an extremely humble, far-from-superficial allure. Never have I had such an engaging and enthusiastic conversation with a random travel companion. Ms. Wintour is a beautiful, intelligent, and charming woman who happens to have a knack for continuously bringing in money whilst remaining "real." Ms. Anna Win-





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## LETTERS

tour is a rare jewel, and we should all celebrate the fact that we have her right here in New York.

Stephen P. Titus  
MANHATTAN

I WOULD LIKE TO SET THE RECORD straight regarding *Marie Claire*'s circulation. We now have a total net paid circulation of 853,875, not 700,000 as *New York Magazine* reported. Moreover, *Marie Claire* is currently out-selling *Vogue* (and all women's fashion magazines) on the newsstand, as reported by the Audit Bureau of Circulations (ABC).

Cynthia Lewis  
Vice-president/publisher, *Marie Claire*  
MANHATTAN

## Fur Fighters

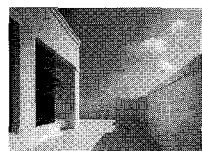
THANK YOU FOR THE INSIGHTFUL MUSINGS of the anti-fur activists [Letters, "Skin Game," September 20], which were a delightfully representative trio of the simplemindedness that must plague the ill-clad. First, they hate the price. Well, duh, sister—a garment so warm, luxurious, and all but everlasting is going to cost a lot, but don't dress up your class resentment in love for cuddly animals. Then they scoldingly inform us that these animals were gassed or electrocuted! Yes, dear, but how do you think they die in the wild? In their beds? An animal's life on a fur farm—three squares, shelter, reproduction, and a painless death—is pretty unbeatable to anyone who has ever watched *Wild Kingdom*. And to claim that animals have some need for self-actualization not met on a fur farm would be ludicrous, except that quite a few Disney-sodden humans believe it. With species being driven into extinction daily through human excesses, and disposable animal products landing in the trash without so much as a burp, that these people get so beside themselves over a dead skunk or two clearly demonstrates misguided priorities. And as to the claim that pleather, fake fur, and the petroleum-based nasties they rode in on are acceptable alternatives, I simply have no comment.

Tony Smith  
PORTLAND, ORE.

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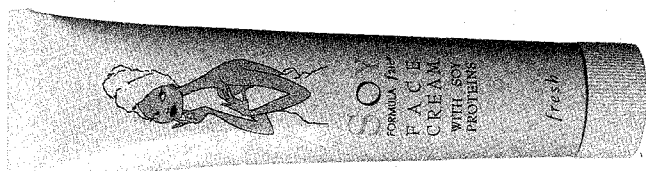


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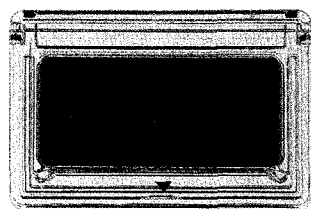
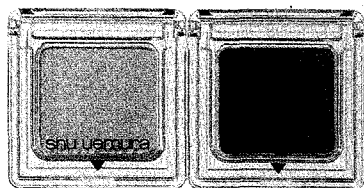
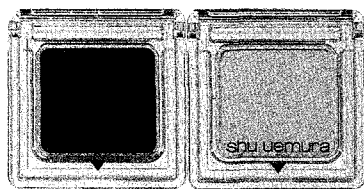
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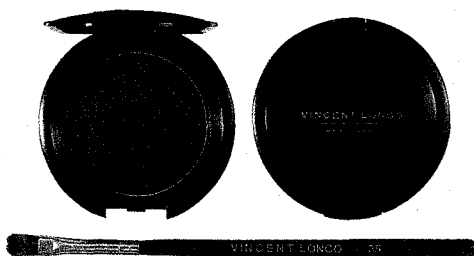




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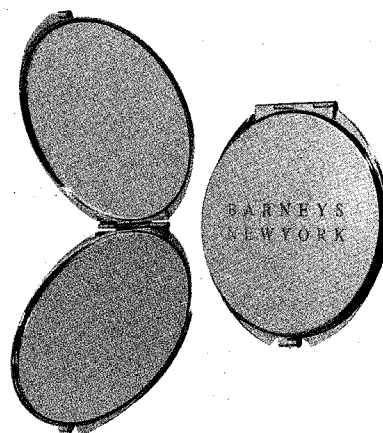
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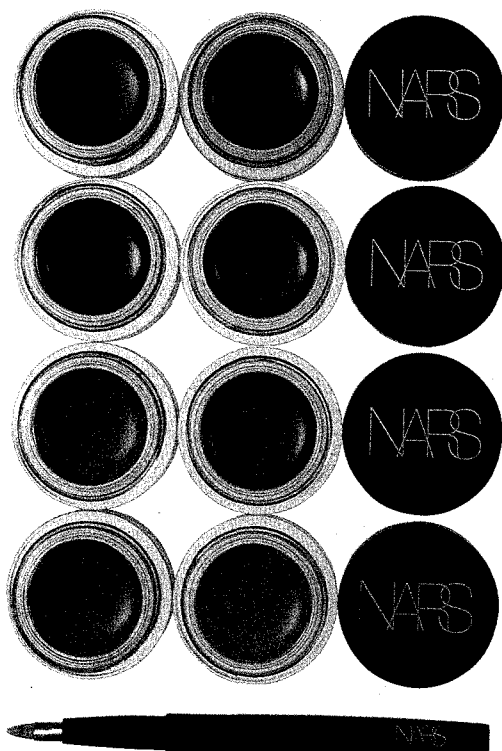
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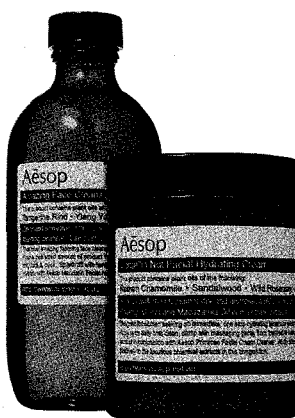
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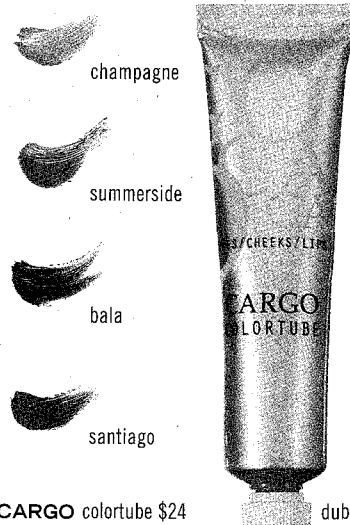
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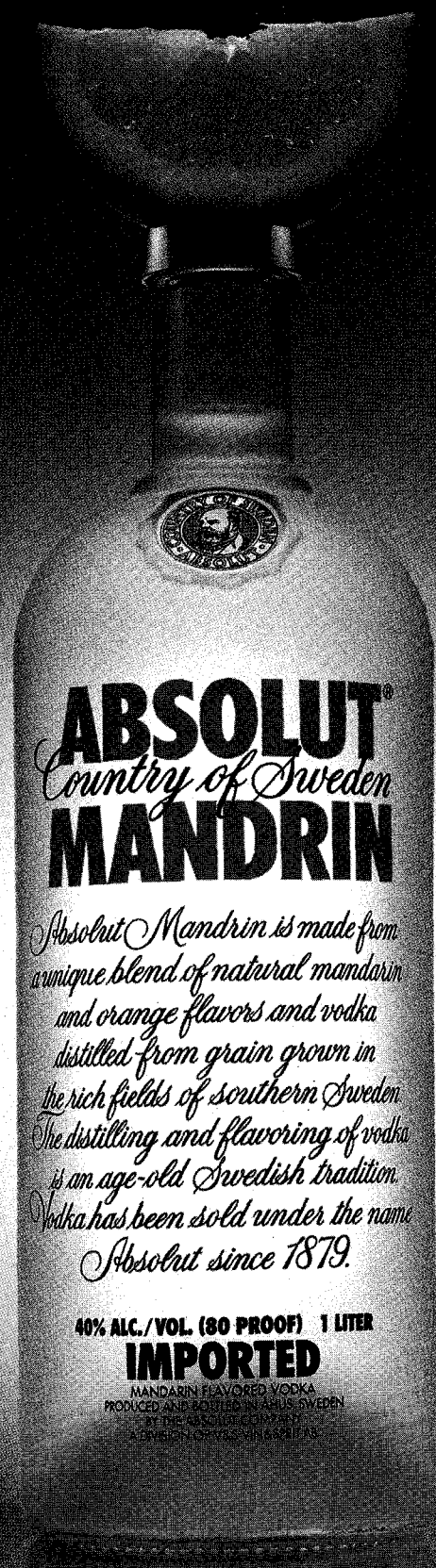
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# INTELLIGENCER



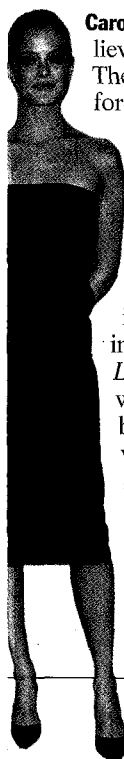
Diane Sawyer:  
Square peg

## THE TOURISTS THAT ATE TIMES SQUARE

Already unnerved by the terrifying bands of teenyboppers who rally every afternoon in front of MTV's Times Square

studios, residents and business owners in the area aren't too happy about the hordes of camera-packing tourists who recently began crowding outside ABC every morning. Manhattan borough president **C. Virginia Fields** is scheduling meetings to discuss complaints about **Diane Sawyer's** *Good Morning America*, which received permission from the city last year to build a street-level studio in Times Square, diagonally across from MTV's Viacom headquarters. But locals are now grouching that ABC isn't adhering to its agreement with the community. Two neighborhood activists say that ABC had promised not to tape on the street, both at a Community Board 5 meeting and at another meeting in the office of then-council member **Tom Duane**. But the sources say that ABC cameras have been on the

## IT'S RAINING MEN FOR CAROLYN MURPHY



**Carolyn Murphy** is obviously one of those girls who believe it's good luck to have it rain on your wedding day. The supermodel was submerged in a Costa Rican rain forest last weekend tying the knot with her mysterious beau in a private villa. Murphy kept the ceremony clandestine, inviting only an intimate circle of friends and family. But among the guests were her and her husband's dogs, fittingly dressed to the nines—hers in a bow tie, his draped in baby's breath. "Emotional healer" **Aleta St. James**, whom Murphy befriended while swimming with dolphins in Mexico and who served as spiritual mentor during the making of the mannequin's upcoming film *Liberty Heights*, performed the nuptials. Murphy went tropical chic for the big day, barefoot in an Alberta Ferretti beaded white gown, while her husband was clad in a cobalt-blue crushed-velvet suit by Paul Smith—"to match his eyes," explains St. James. But what about the rain? "It was fine. The whole thing was very romantic and bohemian," says St. James. "We *knew* it was the rainy season. We just didn't think it would rain so hard. It hadn't rained that hard in 70 years!"

## DREW: A HEALTHY ROLL MODEL

One actress with an appetite is up in arms over Hollywood's ever-shrinking standard of female beauty. Worried about the message **Calista Flockhart**, **Helen Hunt**, **Jennifer Aniston**, and **Lara Flynn Boyle** are sending to young women, **Drew Barrymore** has found a novel way to fight back. The healthy-looking actress, who is co-producing and starring in the upcoming movie version of *Charlie's Angels*, is directing screenwriters to show the angels engaged in such unfashionable activities as *eating* in the movie. "They're trying to promote this film to teenage girls," reports one Hollywood insider. So Barrymore has decreed "that she wants scenes of the girls eating—and eating heartily—to combat those [unhealthy] images." Maybe she could send Ally McBeal a piece of that angel food cake.



sidewalk, causing "serious congestion" on side streets. Another source present at the meetings insists that ABC never got specific about where their cameras would or wouldn't be, promising only to work with the police and the community board to keep the traffic flowing. A spokeswoman for Times Square Studios insists that ABC is living up to its agreement, adding that the network is currently setting up a meeting "to reassure" the community board. Fields sent two staffers to observe *GMA's* taping last Tuesday—where they watched Sawyer sit on a camel—and the beep said she would continue to monitor the dispute. "We think that the issues can be resolved," says her spokeswoman.

## OZ MEETS ER IN OREGON LOCKUP

There really is someone for everyone. Turns out that Dr. **Michael Swango**, the subject of **James Stewart's** new best-seller, *Blind Eye: How the Medical*

*Establishment Let a Doctor Get Away With Murder*, made a new best friend while he was in prison: Dr. **Jeffrey MacDonald**, the subject of **Joe McGinniss's** best-selling *Fatal Vision*, who was convicted of murdering his family in 1979. Until recently, Swango—sentenced to 42 months for making false statements—was assigned to the medium-security federal prison in Sheridan, Oregon, where he was confined in MacDonald's housing unit. But Swango, who is reportedly the subject of an ongoing F.B.I. investigation into the mysterious deaths of several patients, was recently transferred and is expected to wind up in a more secure federal facility in Florence, Colorado. Prison officials declined to comment on the fast friendship between the two doctors in dutch. "Did I see them hanging out together?" asks the public information officer at Sheridan. "No, I didn't. But there are 1,800 inmates at the complex."



## PAP FINANCES PAPP

Joe Papp, the late theatrical impresario, would have gotten a kick out of the creative way a documentary about his life is being financed—even if the innovative plan isn't working out quite yet. Seeking funding, the producers of *Joe Papp in Six Acts* reached out to the *Hollywood Squares* television game show through its center square and executive producer, **Whoopi Goldberg**, a longtime Papp devotee. The show's producers and Goldberg struck an unorthodox deal:

If the Papp people could deliver four A-list celebrities from the Public Theater's star-studded stable to serve as future X's and O's, *Hollywood Squares* would cut a



check to help underwrite the movie's production costs. "This is the first time a game show has funded a documentary,"

admits **Tracie Holder**, who is co-producing the film with American Masters. She reports that just under \$200,000 is required to complete the project, set to air in June 2001 on PBS. Problem is, **John Goodman**'s the only Public Theater star to evince any interest in the deal—and even he has yet to sign on the dotted line. Other

Pappists like **Kelsey Grammer**, **Danny DeVito**, and **Sigourney Weaver** haven't responded. "There's a nervous urgency around here," confesses Holder. "Hopefully, it will work."

## RUBIN SANDWICH; INTERNET RAP-SODY

**THE NAME GAME:** Talk about the pot, the kettle, and the color black. *Newsweek*'s chief political correspondent **Howard Fineman** was on **Don Imus**'s show last Tuesday morning, berating candidate **Hillary Clinton** for not knowing enough about New York politics. Then Fineman made a blooper himself, assuming that the chairman of the board of the beleaguered Brooklyn Museum, **Robert Rubin**, is the same **Robert Rubin** who headed up Clinton's Treasury Department. Unfortunately for him, they're

two different people. "Yes, it's embarrassingly true," admits Fineman. "And I apologize to all seven Robert Rubins in the Manhattan phone book and all the uncounted Robert Rubins in Brooklyn and elsewhere." He begs us to remember that "it was 7:23 in the morning."

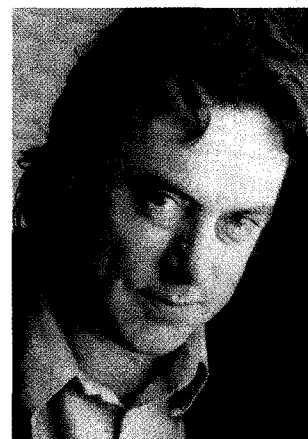
**HUFF AND PUFF:** **Sean "Puffy" Combs** was the keynote speaker at the Digital Hollywood conference last week, but until recently the rapper didn't own the rights to his own cyber-moniker. The URL "puffdaddy.com" was purchased a few years ago by a savvy Internet entrepreneur for just \$75. Determined to start his own web site, Combs had to ante up thousands to buy it back. Meanwhile, panelist **Chuck D**, who announced plans for a hip-hop site called Rapstation.com, was aggrieved because he wasn't asked to keynote the Digital Hollywood conference. "Puffy's fine," he said, "but I've made substantial inroads in this industry."

**GYM DANDY:** Now that **Liza Minnelli**'s voice is back, she's focusing on her body. With her new musical, *Minnelli on Minnelli*, set to debut in December, Liza is feeling

the aesthetic pressures of show business. The onetime party girl has been popping up at Equinox, the tony Manhattan health club chain, where she aerobicizes before an appreciative audience. But the celebrity-packed sweat shop has some muscular new competition these days. **Rich Barretta**, until recently the popular head trainer of

Equinox, recently defected along with a few other star trainers to open his own 23,000 foot gym, Duomo, overlooking Madison Square Park, where he now trains clients like **Pierce Brosnan**, **Michael J. Fox**, **Jennifer Grey** and yes, **Puffy Combs**. **Tracy Pollan** is hosting an "opening brunch" for the gym on October 12. Fat free, no doubt.

*Additional reporting by David Amsden and Eric Trump.*



**Christopher Hitchens:**  
Cheers and jeers

## HITCH LANDS IN THE DITCH—AGAIN

Even cruising the frigid waters of Alaska, bad-boy columnist **Christopher Hitchens** manages to wind up in hot water. Hitchens was recently a featured speaker on a *Nation*-sponsored cruise that included **Lani Guinier**, **E.L. Doctorow**, **Betty Friedan**, and **Al Franken**. But his joke about the late Princess Di—"She has in common with a minefield the following: relatively easy to lay but extremely difficult, expensive, and dangerous to get rid of"—didn't go over well with many of the women in the audience. Hitchens says the line was first used by an unwitting BBC commentator who "couldn't understand why everybody laughed" at his description of Angola's minefields during a visit there by the princess. One audience member reports that Hitchens's joke seemed to be fueled by the bottle of scotch he brought to the panel and swigged throughout. An outraged group of about 60 women subsequently decided to mount "a revolt," according to one observer, that was stemmed only when *Nation* publisher **Victor Navasky** agreed to their demands to open up the panel discussions. "There was a protest from some of the feminists," allows an unrepentant Hitch, who insists his joke had nothing to do with the scotch. "No one I met thought it was anything but quite funny. I must say I think it is."

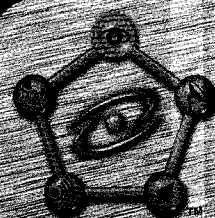


**Liza Minnelli:**  
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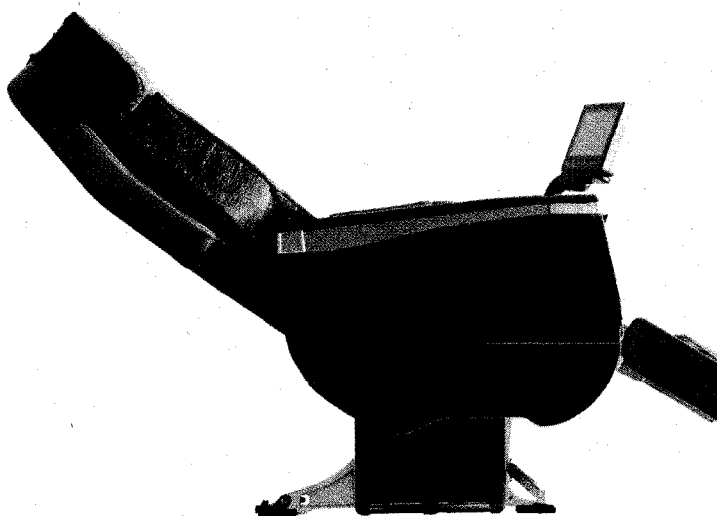
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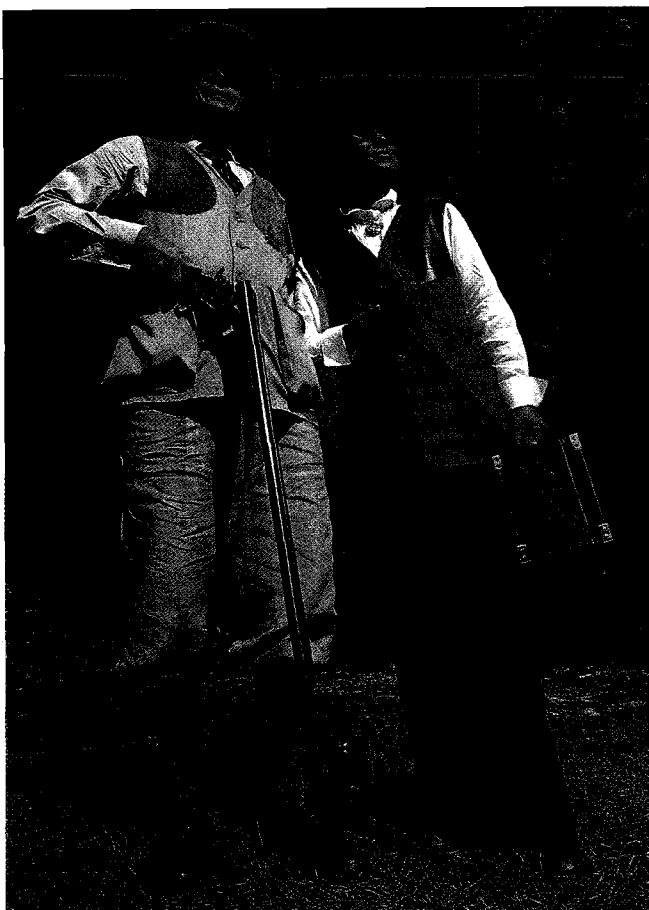
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# I AM

gance of the shotgun," Brian Buckman sheepishly explains, cradling an ornate gun against his plaid shooting suit. "But I enjoy it for the comradeship, role-playing, and the level of behavior and luxury at these events." Around him are men in tam-o'-shanters, others in buckskin pants, and more than a few with long, curving mustaches or exquisitely shaped sideburns. If that's not enough dress-up, participants can up the ante at the evening's 578-seat banquet.

The "vintagers" call themselves the Order of Edwardian Gunners, but aside from a few clay-target competitions, this is only vaguely a sporting event. "I'm not even going to shoot in the big event tomorrow," barks the screenwriter and director John Milius, "because I'm enjoying the bullshitting too much." He has just lent his own treasured pigeon gun to Marshall Field IV, and is content to launch into another story about John Huston's hunting excursions during the filming of *The African Queen*.

For all its panache, the event has more than a whiff of the one-upmanship that lurks wherever men gather. Paul Belpasso, a Revolutionary War reenactor from Indiana, is shooting with black powder, the more authentic cartridge for his 1898 American-made Parker shotgun. But even this is a compromise. Belpasso has been agitating for the addition of another class of event: muzzle-loaded guns. That is, he wants to shoot targets with muskets. Call it *Dungeons & Dragons* for millionaires.

MARION MANEKER

and bird-shooting that ended with the First World War.

In the world of shooting, what separates the Land Rover gentry from the Dodge dudes is the choice of weapon. Here, it's a custom-made side-by-side shotgun, preferably crafted in the turn-of-the-century style with curved hammers reminiscent of a flintlock and detailed hand engraving. The best guns are British models—new or old—that cost anywhere in the five figures. This fall weekend, the elite British gun-maker Purdey casually takes an order at its booth for a pair of shotguns; a nice round \$100,000 makes the deal worth the trip from London.

Having eliminated the riffraff, the annual championships have become something of a bespoke ball for Anglophile hunters. Alongside the gun dealers, Nicholas Granger, a Savile Row tailor who specializes in custom hunting garb, is busy chatting up potential customers and showing off a striking green suit with glowing orange patches. The women are dressed in long skirts, high-necked blouses, ruffles, and fusty brooches, accompanying men in deerstalker hats, tattersall shirts, and plus twos (knickers to the rest of us).

"I got interested in the ele-

## Shooting Party

*Shotgun championships in Millbrook are more about tam-o'-shanters than about targets.*

**'F**EW PEOPLE REALIZE that when people talk about guns and shooting," vintage-arms dealer David Moore declares amid a jamboree of Edwardian hunting clothes and elegant handmade shotguns, "this is what they are thinking about." Forget red-

necks in camouflage, lumberjack plaids, and safety-orange vests—there's not a pickup truck or gun rack in sight at the World Side-by-Side Championships in the Hudson Valley's Millbrook, where gun enthusiasts are sparing no expense to realize an idealized vision of the great era of game-hunting

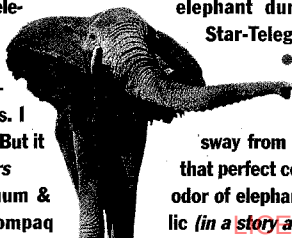
## Dung-Struck: The Latest Media Darling

As censors and civil-libertarians squared off last week over a Brooklyn Museum show, an unlikely substance took center stage: elephant dung. The New York media gleefully mentioned it as often as possible in reporting the "Sensation" scandal, but to the rest of the world, it seems, elephant dung is yesterday's news.

- "Park owners Ian and Lisette Withers are offering dried, vacuum-packed elephant dung. . . . 'It sells. I don't know what people do with it. But it sells,' Ian Withers said." —*Reuters*
- "The Ringling Bros. and Barnum & Bailey Circus performing at Compaq

Center wants to give something back to Houston today—heaps of elephant dung, called a rich fertilizer." —*The Houston Chronicle*

- "Picture your dream vacation. Perhaps it's trekking across Zimbabwe scouting for piles of elephant dung. . . ." —*The Fort Worth Star-Telegram*



- "Some heartstring-tugging love ballad playing in the background as you and your date sway from side to side, the sweet scent of that perfect corsage mingling with the pungent odor of elephant dung?" —*The Arizona Republic* (in a story about a prom at the zoo)

- "A printing firm in Dewsbury is installing an extractor fan after winning a contract to produce 20,000 children's books infused with the smell of elephant dung." —*The Guardian (London)*
- "'The score card notes that if your ball lands in elephant dung, you are allowed to move it two club lengths and resume play,' says Michael Roseto [about a golf course in Zimbabwe]" —*USA Today*
- "We tenuously scaled the huge boulders and were startled to find mounds of fresh elephant dung near the top. How could an elephant get up there, we wondered." —*The San Diego Union-Tribune*
- "'It seems a man in Kenya has found a way to make paper out of elephant dung. Paper out of dung. Don't we have that already? It's called the *National Enquirer*.'" —*Jay Leno, quoted in the Hartford Courant*





# Shipwrecked

*TriBeCa's garbage-barge houseboat is up a legal creek. Will it be sold down the river?*

**B**OBBIING IN THE HUDSON 30 yards south of Pier 25, the *Town Hall* looks peaceful enough—the only apparent occupant of the ramshackle houseboat is a mannequin whose fishing pole peeks coyly out of a window. But the boat has recently become the subject of a heated debate: Depending on whom you listen to, it's a den of iniquity, a floating symbol of resistance to creeping tyranny, or a model for the future of human habitation. It's also made of junked docks and spare parts.

The *Town Hall* has been moored off the TriBeCa waterfront since 1991, when the Coast Guard ordered the craft's eight occupants (among them a family of formerly homeless street musicians, the Flying Neutrinos) to discontinue their Provincetown-to-Mexico voyage for safety reasons. For a few years, the mariners flourished in their accidental home, making friends with what remained of the neighborhood's artistic community and even finding a measure of commercial success on the swing-jazz-revival circuit.

Recently, though, the Floating Neutrinos—as the

original occupants came to call themselves—have drifted apart. Last summer, David “Poppa Neutrino” Pearlman led a small expedition across the Atlantic aboard the raft *Son of Town Hall*, and he's begun work on a floating orphanage in France. Pearlman's daughter, Ingrid Lucia, moved ashore to front the Flying Neutrinos. The *Town Hall* is now occupied only by Balázs, a mononymic Hungarian-Gypsy artisan who restores tile mosaics at the Cloisters.

But now that the city's long-delayed Hudson River Park is finally becoming a reality, such alterna-lifestyle bohemians have worn out their welcome on the waterfront. “They're squatters,” says Mike Bradley, vice-president of management and operations for the Hudson River Park Trust. “The water out to the pier line is a state park, and people don't have a right to live in parks.”

Stephen Short, the Neutrinos' friend and legal adviser, offers a surprisingly dramatic take on the case. “I studied New York City history and fascist politics in graduate school,” he says. “Never did I

imagine that the two would intersect as neatly as they have in this situation.”

Nevertheless, Short missed a September 21 meeting at which Manhattan Community Board No. 1 voted 25 to 2 without debate to support the boat's removal. Further hindering the Neutrinos' case, say many neighborhood residents, is the friendship Balázs has struck up with the wife of Bernard D'Orazio, chairman of Community Board 1's waterfront committee. “This has nothing to do with my personal life,” D'Orazio says indignantly. (Adele D'Orazio did not return calls for comment.)

Despite his adviser's no-show, Pearlman may get a de facto reprieve, courtesy of interlocking bureaucracies. “I honestly don't know how the legalities of removing a boat work,” confesses Bradley. A Coast Guard spokesman is equally vague: “Unless it's blocking a channel, we'd have nothing to do with it; the Parks Department would handle it.” But the matter doesn't fall under their jurisdiction, according to a City Parks Department spokesperson: “It might be a Coast Guard issue.”

Though he has left behind his houseboat, Pearlman remains committed to its cause. “I challenge them to move my boat,” he says defiantly. “This is not Kosovo, and I am not an ethnic Albanian.”

ETHAN SMITH

## V-Chipped

Adulation in the media, a benefit at the Hammerstein Ballroom, the participation of stars like Calista Flockhart and Winona Ryder—Eve Ensler's *The Vagina Monologues* was so triumphantly ubiquitous last year that it's hard to believe the Obie-winning show's return to New York would cause any discomfort other than a scarcity of tickets. But it seems that no matter how many times *this* particular word is said—giving the lie to Lenny Bruce's theory about repetition—it still makes people blush.

David Stone, Ensler's producer for the play, which opens at the Westside Theatre October 3, says that an executive at *The New Yorker* paled when he saw a layout featuring the show's ad. Asked if there was a problem, Stone says, the executive responded, “I have a problem with the word *vagina* in 72-point type.”

The offenses continue: A notice at Manhattan Plaza, a housing complex near the theater, reads, “Are you as disgusted by this as I am?” referring to the banner in front of the Westside. When Stone's assistant faxed Fordham University's career center looking for an intern, the center replied that it would post his request if he removed the title of the play. A woman who lives near the theater called Stone to complain about the play's “vulgar” title. “When I defended it,” Stone recalls, “she said, ‘That's because you're an asshole and a prick.’”

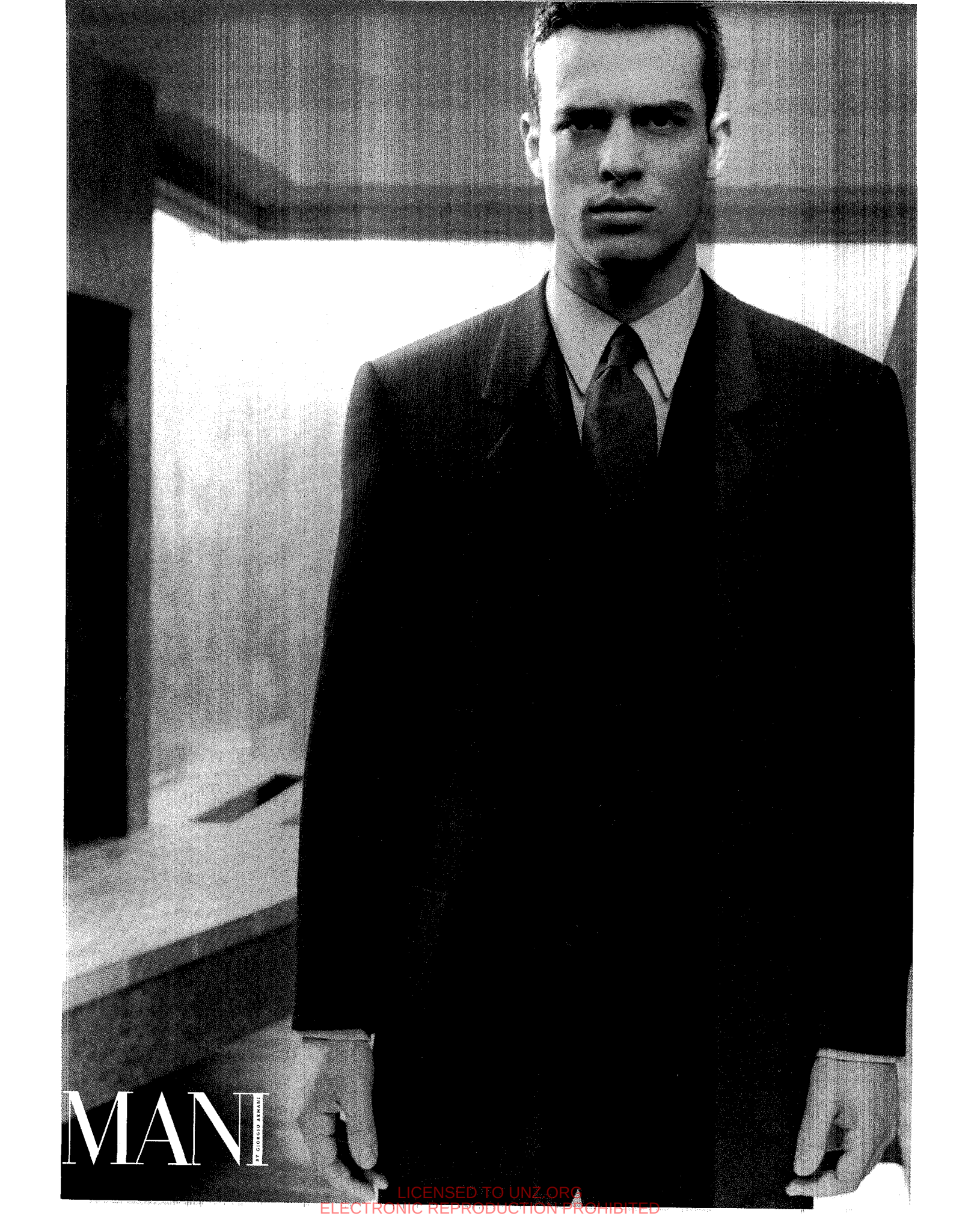
CNN avoided the title altogether in a recent *CNN & Entertainment Weekly* segment on Ensler: Interviewer Carol Lin substituted “a part of the female anatomy” for “vagina” when she introduced the play. “In this case,” a CNN spokeswoman explains, “the network decided not to use the name.” “It was a lovely piece,” Ensler says, laughing. “I wish they had said the word. *Vagina*. There. I said it for them.”

LIZ WELCH

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EVE  
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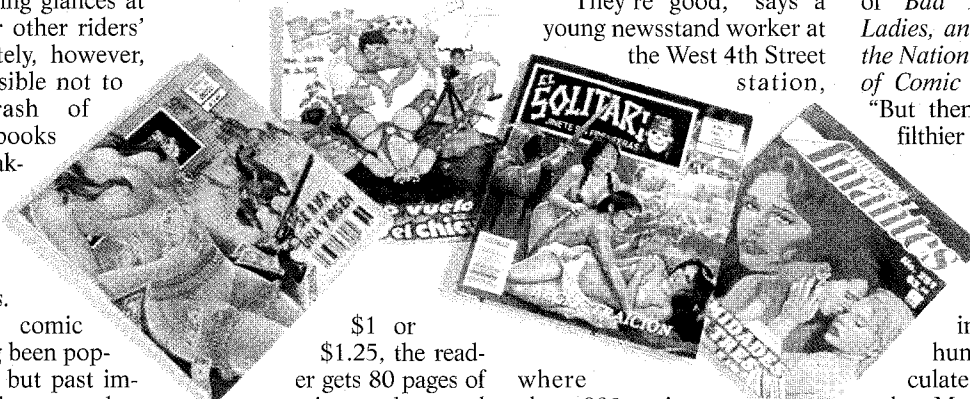
*X-rated comic books from Mexico are making time fly on the train.*

**S**TUCK IN A STALLED subway car with nothing to read, most passengers make do with sighing and stealing glances at "Page Six" over other riders' shoulders. Lately, however, it's been impossible not to notice the rash of raunchy comic books that has been making delays almost delightful for some Spanish-speaking New Yorkers.

These adult comic books have long been popular in Mexico, but past imports were little more than steamy soap operas, and they languished on the racks in New York. Now, though, with Mexican government censors approving comics that might make R. Crumb blush and more Mexicans settling in

New York, sales are surging.

The pocket-size comics are sold mainly in subway newsstands on the West Side. For



\$1 or \$1.25, the reader gets 80 pages of prurient plot and dishabille drawings of compromising positions. Among the best-sellers: *El Solitario*, ("The Loner"), a Western whose drifter hero beds bare-breasted virgins—he smells of "dust," "blood," and "women," an ad

promises—and *Bellas de Noche* ("Beauties of the Night"), with S&M interludes and delicately drawn pubic hair.

Top titles like these have spurred Spama, a Jersey City distributor, to double its offerings in the past year. The company's owner, Daniel Farquharson, says he now sells 10,000 copies weekly in metro New York.

"They're good," says a young newsstand worker at the West 4th Street station,

Though also read on Mexico City's metro, the comics are hardly underground. Nearly all are owned by Mexico's media conglomerates, and each bears the authorization of the government's Qualifying Commission on Illustrated Publications and Magazines. Periodic waves of moral outrage have forced the comics to clean up, says Anne Rubenstein, author of *Bad Language, Naked Ladies, and Other Threats to the Nation: A Political History of Comic Books in Mexico*. "But then they come back, filthier than ever."

The blue titles steaming up subway platforms are but a small part of the comics industry in Mexico, where hundreds of titles circulate in the millions. If the Mexican government decides to crack down on the racier reads, they could disappear overnight, as they have before. Perhaps that's why *El Solitario* warns his conquests, "I'm only a bird passing by."

MARCIA BIEDERMAN

where about 800 copies are sold each week at two stands. "Everybody likes that kind of magazine." His only problem: "Why don't they have them in English?" He says customers ask him the same thing.

## Tough Life

*Is this megaclub at the end of its velvet rope?*

**I**T'S BEGINNING TO LOOK LIKE Life may be facing an untimely death. And the threat isn't coming from a drug bust or Rudy Giuliani's quality-of-life czars. It's coming from a condo board.

The club, which opened in 1996 and quickly became one of New York's hottest hangouts for models and those who enjoy being seen with them, occupies the basement and first floor of the Atrium, a mostly residential building on Bleecker Street. Over the past few months, Atrium residents have been asked to give affidavits attesting to the noise and smoke that come into the rest of the building as part of a case that could restrict

smoking and music after midnight—and effectively put the club out of business.

The complaints are simply a smokescreen for tangled business disputes, according to Life owner Roy Stillman. The Atrium operates as a "Condo-Op," a part-residential, part-commercial building run by a board of managers, and Stillman says the board is using the affidavits to pressure him into settling their legal differences.

"I cannot think of another disco of this size that operates in a residential building of this nature," counters Edward Rubin, the board's attorney. What's more, he says, "Life got an increase in occupancy without consulting the building,



and they didn't pay common charges until they were forced to by court order. We're simply seeking to enforce the rules."

The legal trouble started about three years ago, when Stillman filed a suit seeking compensation for what he says were critical building renovations made when he purchased the basement space in 1994—including replacing steel support beams. The board of managers countersued, charging that Life's noise level violated condo regulations and its VIP

lounge had taken over part of the basement owned by the condominium.

The only thing both sides agree on is that the noise complaints will carry the most weight—especially in the Giuliani era. "Life has played a key role in the renewal of Bleecker Street," says Stillman, who's collecting affidavits of his own from "pro-Life" residents. "But attacking me as a nightclub owner is an easy thing to do."

ETHAN BROWN





THE BOMBAY SAPPHIRE MARTINI. AS INTERPRETED BY ADAM TIHANY.

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# Time Stood Still

Photographs by Patrick McMullan

**T**HE HAMMERSTEIN BALLROOM LOOKED MORE LIKE THE SITE of a movie premiere than like a benefit on September 27, as scores of celebrities hit the red carpet for Project A.L.S.'s Tomorrow Is Tonight gala to raise money for Lou Gehrig's-disease research. The voice of Mr. MovieFone introduced the four hosts in all-too-familiar fashion—"Press one for Janeane Garofalo, press two for Jon Stewart, press three for Ben Stiller, and press four for Kristen Johnston"—and this long-winded introduction set the evening's pace. Gina Gershon, clad in tight black flares, a pink wrap, and sunglasses, stopped to admire Project A.L.S. co-founder Julianne Hoffman's outfit: a pink silk gown, accessorized with bare feet. A newly cropped Brooke Shields came alone in a skintight strappy dress—popping into the ceremony an hour late. The more camera-shy Kevin Spacey slipped in through a side entrance *two* hours late, but it seemed like the four-hour upscale variety show was just getting under way. Julianna Margulies took a much-needed break, escaping to the downstairs lounge for a smoke. The *Law & Order* heartthrob Jesse L. Martin puffed away in public, with more than enough time to rehearse a few Britney Spears and Backstreet Boys tunes for a small group of fellow smokers as a warm-up for his turn at the mike later—*much* later.

ANNA RACHMANSKY



1. Ben Stiller and Jennifer Estes at the A.L.S. benefit at the Hammerstein Ballroom. 2. Susan Sarandon and Christine Lahti at Amnesty International USA's third annual media Spotlight Awards at Chelsea Piers. 3. Andrew Tilberis and Blaine Trump at the Louis Vuitton Classic at Rockefeller Center. 4. Willem Dafoe and Michelle Stern at interior designer Greg Jordan's office party. 5. Howard Rubenstein, Sarah Ferguson, and George Steinbrenner at Rubenstein Associates' forty-fifth-anniversary party at Tavern on the Green. 6. Gary Coleman and Noel Ashman at the opening of Club One51 (151 East 50th Street). 7. Paulina Porizkova, Escada vice-president Nicholas Ratut, and Kim Cattrall at Saks Fifth Avenue's Fashion Targets Breast Cancer kickoff party. 8. Frank Whaley and Fisher Stevens at the ninth annual IFP Gotham Awards at Chelsea Piers. 9. Lauren Bacall, Pedro Almodóvar, Kim Hastreiter, and Cecilia Roth for the opening of Almodóvar's film *All About My Mother* at the New York Film Festival at Lincoln Center.





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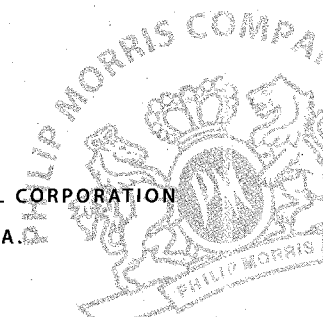
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# GOTHAMSTYLE

## The High End of the Lower East Side

Joining downtown's one-stop-shopping fashion monopolies Kirna Zabête and Jeffrey, Zao opens this week on the city's original *shmatte* row: Orchard Street. Owners Assaf Ziv and Tal Lancam will house collections previously unavailable in the United States, including dresses by haute couture's on-and-off darling Jeremy Scott, Y'Saccs handbags by Yohji Yamamoto, and leather pieces from Tristan Webber. The interactive mezzanine will house Japanese electronics and gadgets (like anti-stress goggles), organically shaped furnishings, and German skateboards. To please cool-hunters like Courtney Love and Lenny Kravitz—already spotted browsing the trendy aisles during the shop's preopening party—the merchandise will change frequently, well before the Gap or Pottery Barn can knock off the one-of-a-kind pieces for the mainstream masses.

MAURA EGAN



## China Girls

Since you've plunked down too much money for New Year's Eve hotel reservations in Bali, you might as well forget about shopping couture. Instead, choose one of the Three Dots millennium tees embroidered with a Chinese character to mark the coming Year of the Dragon. The shirts (\$57–\$62, available at Barneys and If Boutique) come in red, black, and white and a few cuts (short, long, and shell).

Stylist-to-the-stars Phillip Bloch has already put in an order for his celebrity friends Jada Pinkett Smith, Salma Hayek, and Jenna Elfman. "Miss Salma loves them!" he exults. "It could be something for New Year's if you accessorize it the right way—with a red satin skirt to take it to that evening level."

SARAH BERNARD



## Bathroom Breaks

For those who can't get enough beauty-product samples at the Clinique counter, trendy restaurants are now stocking their rest rooms with more than just the usual soap pump. Asia de Cuba started the bathroom-bounty trend by offering a mini-mart of candy, tampons, and cigarettes. Balthazar stocks bottles of luxurious Creed perfume, while at Orient, Kiehl's coriander products are featured in Christopher "Madonna's brother" Ciccone's minimally designed room. Orchard Street's Slipper Room will open this month with a supply of Face Stockholm cleanser and moisturizer; when

Hydra opens its doors on Ludlow Street in November, the unisex stalls will stock lavender- and jasmine-infused sprays to dispel any secondhand smoke your coat and hair may have picked up at the bar. At Canteen, opening in SoHo this month, the lavatory will double as a virtual pharmacy: Gucci perfume, lint brushes, hair spray, and, for bleary-eyed revelers, the ideal beauty fix: Visine.

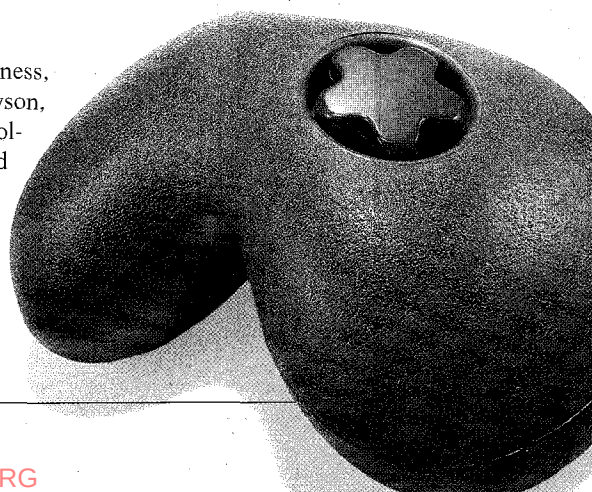
KAREN RABINOVITZ



## For Whom the Dumbbell Tolls

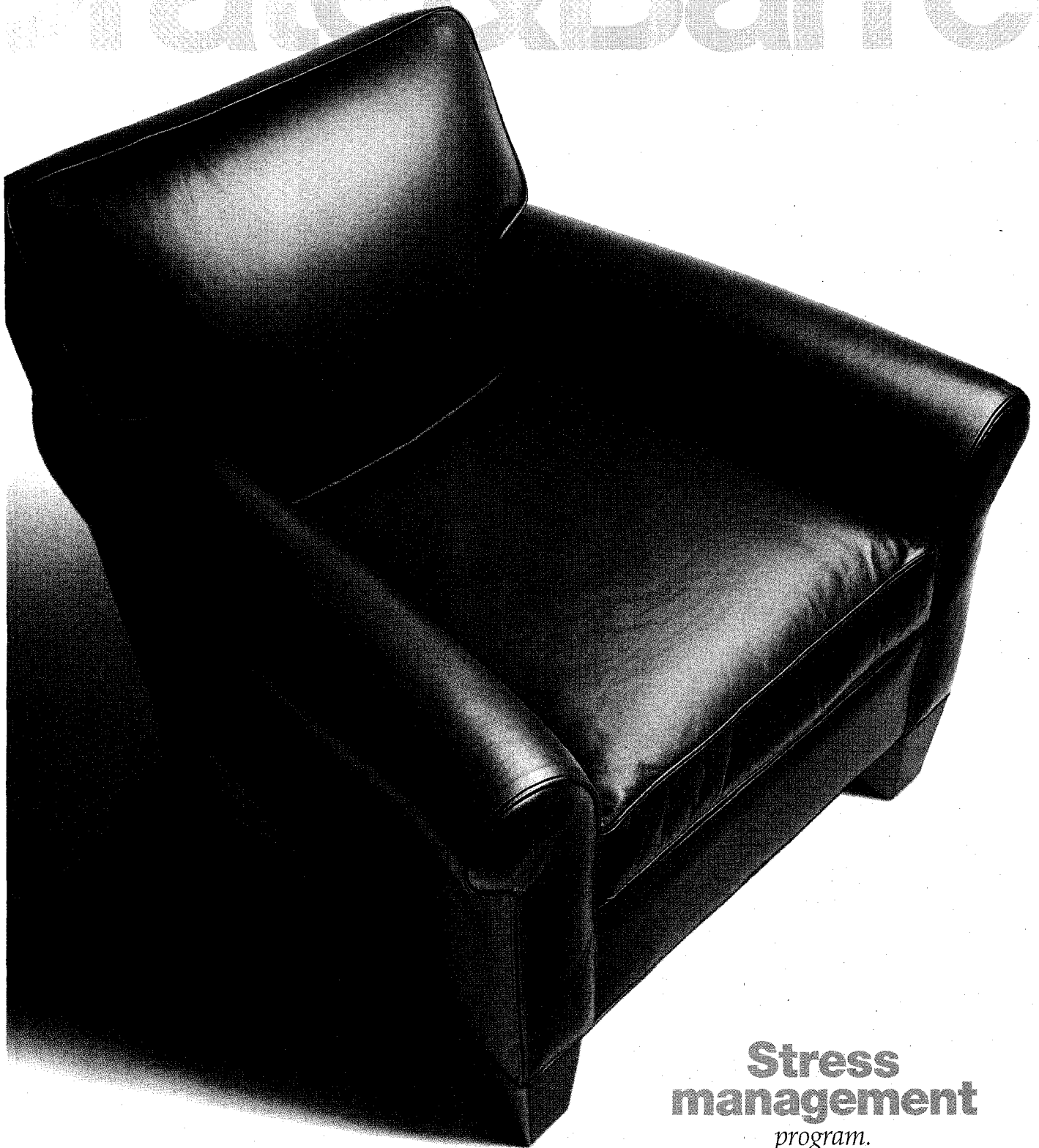
Now that hip industrial designers are muscling in on the world of fitness, Pilates-trained bodies can finally work out in proper style. Marc Newson, London's designer of the moment, has come up with Rock, a Crayola-colored plastic dumbbell (\$45 at Totem; available in beige, light blue, and olive green) that can be filled with water or sand, depending on the strength of your curl. Philippe Starck has created a futuristic polished aluminum-and-steel pair that come in two bicep-sculpting weights, 4.5 pounds and 6.5 pounds (see page 92). Of course, there are a few New Yorkers left who prefer to maintain more sedentary positions. For those health holdouts, Newson suggests that his weights also double as decorative doorstops.

M.E.





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# Law & Ordure

*The mayor has every right to attack dung-flecked art—except the right to sanction a museum showing it. As if such particulars ever mattered to the Scarpia of City Hall.*

**T**HE MAYOR, ONCE FAMOUS AS A defender of morality and order, has surely gone over to the cause of indecency and relativism. How else to explain his actions over the past two weeks, which have served chiefly to galvanize much of the city's cultural elite behind an exhibit most of its members were inclined to dismiss as overhyped commercialism and to force untold numbers of Clinton-fatigued liberals to begin to view Mrs. C in a new—and altogether more favorable—light?

It's hard to see what else his latest crusade has accomplished. He'll likely lose the upcoming court battle with the Brooklyn Museum over the "Sensation" exhibit scheduled to open last Saturday. But he won't stop there, because he never stops. Wonder what he'll try to do to the Brooklyn Museum during the next budget season (the First Amendment makes no claim on budgets). Or what kind of pressure will be brought to bear on the museum's trustees with respect to the tenure of the unfortunate Mr. Lehman. Rudy *never* forgets.

If there's one thing we should know by now about Giuliani when it comes to this kind of flare-up, it's that while there's some political calculus to what he does, you cannot deny that, at bottom, he believes he's right. You have to admire that. In a way. For about five seconds. But then you start realizing that you're seeing the mayor, one more outrageous time, using his office for another personal jihad. He believed it, too, when he thought he was going to plant a homeless shelter in Brooklyn councilman Steve DiBrienza's district just because DiBrienza had had the gall to throw the social-welfare-policy equivalent of elephant dung on the mayor's homeless policy. And he meant it, too, when he decided that Calvin Butts had knocked him once too often and once too crudely, and went back on a city promise of land for a shopping development on West 125th Street because Butts's Abyssinian Development Corporation is leading the project.

The conventional thinking on Giuliani has gone as follows: first term, great mayor, should cool it some; early second term, still a good mayor, done a lot for the city, but really ought to try to be nicer. In other words: It's always been accepted wisdom to say that he's been a good mayor but his inquisitorial person-

well as expected, and the national headlines should deliver a hefty cash infusion from the right), his administration is entirely about his personality. His mayoralty and his ego and his ambition have all become one and the same. The only thing he's done for the past year, year and a half, is pick fights. DiBrienza. Butts.

Rudy Crew, on vouchers. Mark Green, on mayoral succession. Pedestrians, over equal access to 49th and 50th Streets. An overhyped exhibit that few in the art world want to defend.

Or, rather, that few wanted to defend. But lo and behold, after a week of timorous silence, the cultural elite finally snapped to attention. The letter 26 cultural leaders sent to the mayor last week was tamer than tame (it began: "In view of how consistently enlightened and generous both you and the City Council have been in supporting the arts in recent years . . ."), a rhetorical keepsake of the instrumental fear with which Giuliani has increasingly governed; but at least they said *something*. Compare them with Schuyler Chapin, the city's cultural-affairs commissioner, who cravenly re-



Chris Ofili's *Holy Virgin Mary*, flecked with elephant feces, gave the mayor reason to launch a crusade against the Brooklyn Museum.

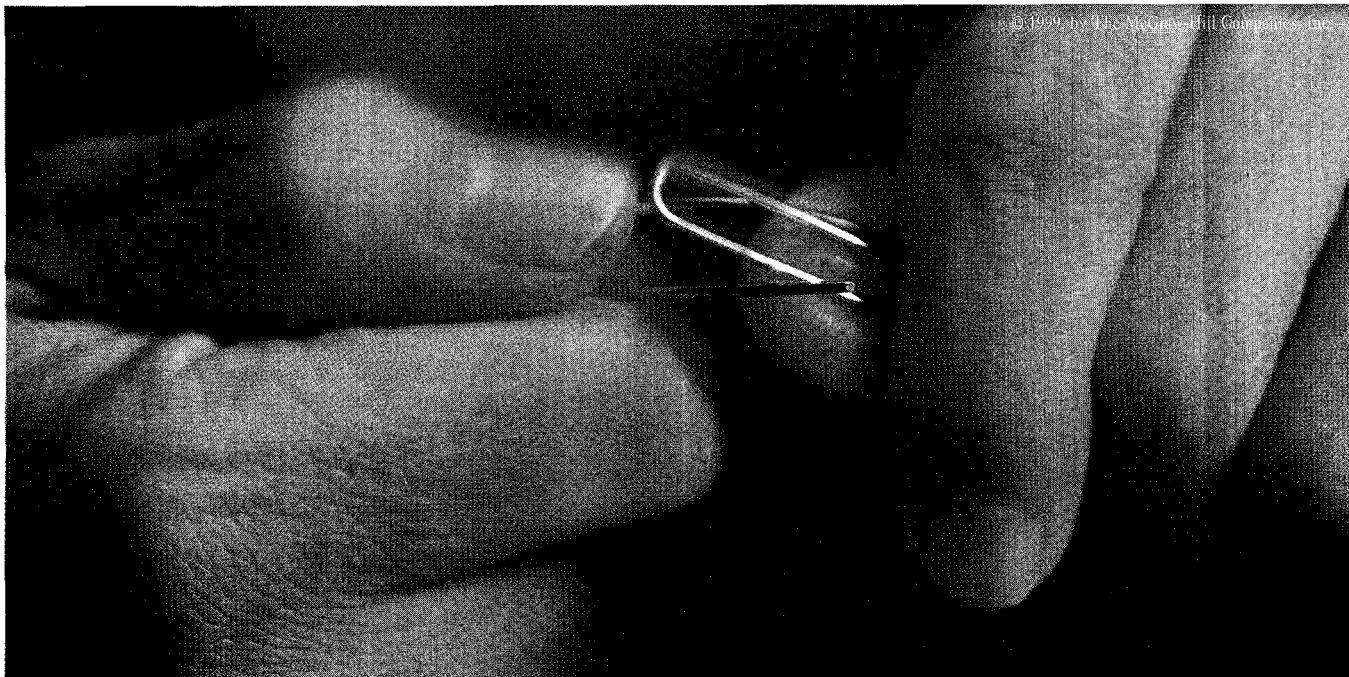
ality has been a little bit of a problem.

Well, his personality has become more than a little bit of a problem. Separating his governance from his personality is now a logical fallacy. His personality has become municipal government. Now that he's basically run out of issues, not proposing any striking new initiatives, pursuing a campaign which demands that he alienate two thirds of his city as he panders to national conservative money (and this is central to what the Brooklyn Museum fracas is about in political terms: his fund-raising's not going as

refused to get involved in the controversy. Chapin, who distinguished himself as general manager of the mayor's beloved Metropolitan Opera and head of Columbia's arts school, should have stood up to his bully boss by immediately tendering his resignation from a job he does not need.

Yeah, but what about the work itself, you say? Well, it's sacrilegious. So is lots of other good art, and bad art. It'll be remembered or forgotten as it deserves. But Giuliani had several time-honored and thoroughly American tools of censure at his disposal—speech, leading a





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## THE CITY POLITIC

boycott, appealing in a measured way to the Brooklyn Museum's sense of respect for the community—short of yanking the museum's funding. That's against the law and virtually every precedent set by every court in the country. It may mean we have to tolerate some offense, but it's what keeps the censorious from clearing out America's library shelves and museum walls.

And as for the Senate race: Giuliani's gambit looks on the surface like a clever

*"Giuliani's gambit, which looks on the surface like a clever solidifying of his base vote, is in fact bad politics. Everybody who supports what he's doing is voting for him anyway."*

solidifying of his base vote, and undoubtedly it does him some good there. But overall, it's bad politics. Everybody who supports what he's doing is voting for him anyway, but the election will be decided by about 200,000 voters who are in the center and who may have more sophisticated views about free speech and culture than tabloid headline-writers and pollsters give them credit for.

There is one unswervable truth about New York elections, which is that their outcomes coincide—always—with the voting patterns of liberal-to-moderate yuppies. Giuliani should know this better than anyone, since they were against him in 1989 when he lost, kinda for him in 1993 when he won, strongly for him in 1997 when he steamrolled. Those were city elections, but the same has been true of state elections as well. Mario Cuomo lost to George Pataki in 1994, when they were a little tired of the governor and didn't turn out; Chuck Schumer beat Al D'Amato in 1998, when they did turn out for the congressman. Direct cause and effect? Maybe, maybe not, but it somehow always seems to work out that way. One senses that few of these voters—who vote in higher numbers than Reagan-Democrat Catholics—have been impressed by the mayor's cavils.

Charles Saatchi, who once created Margaret Thatcher's ads, is probably not likely to write a check to Hillary. But she might end up with reason to thank him. ■

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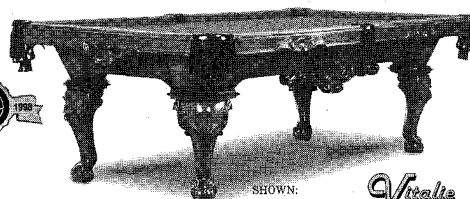
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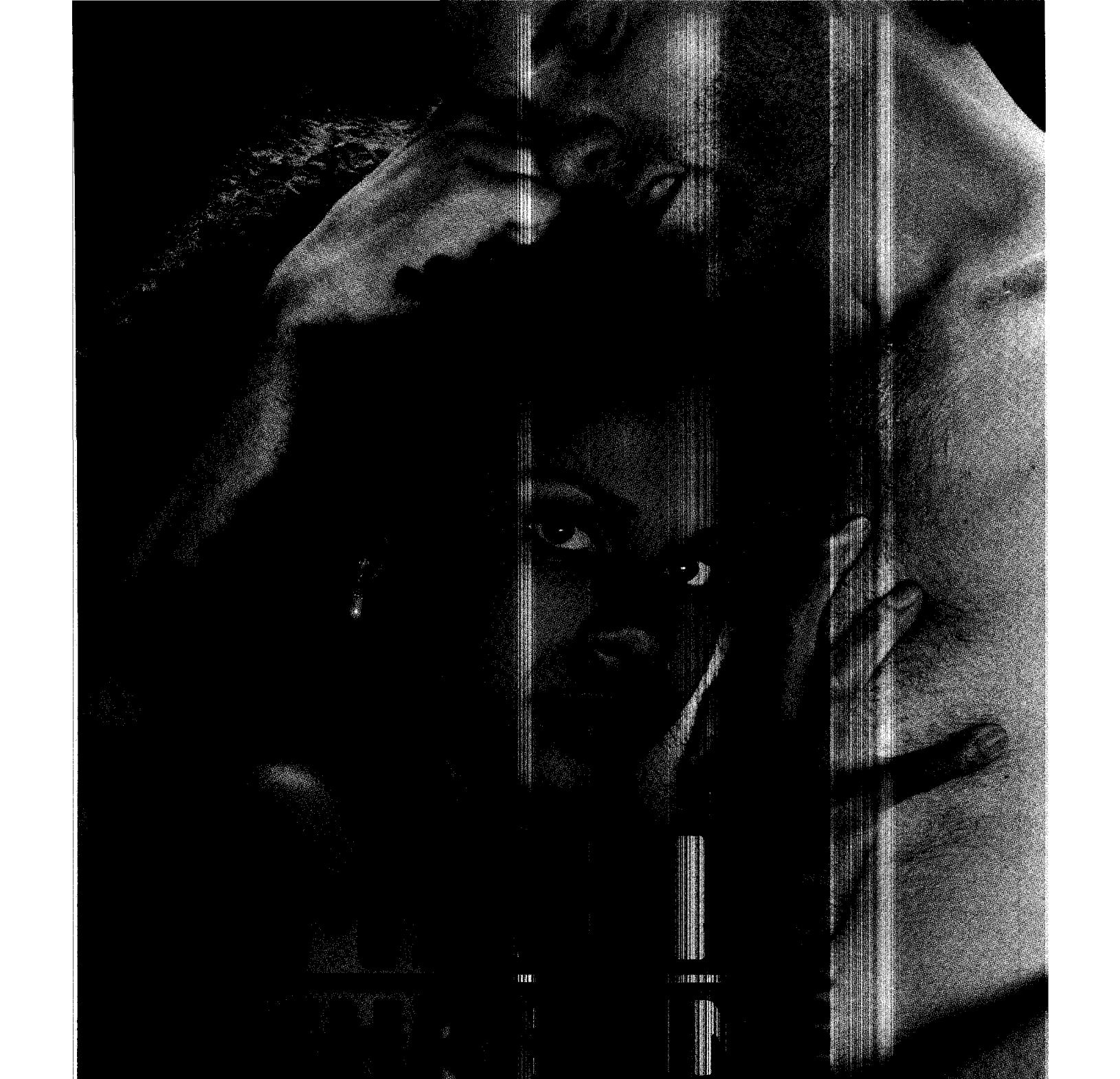
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# Citizen Wolff

*We have entered the Age of the Wing Nut: In politics, just about everything counts more than competence. (So does that mean this columnist has a chance?)*

**I** HAVE BEEN TRYING TO UNDERSTAND the political—and media—meaning of Jesse “the Body” Ventura and Warren Beatty and now Donald Trump and, indeed, the remarkable rise of George W. Bush, without success. Until, that is, an acquaintance in Democratic Party circles called me up and asked if I was serious about going into politics.

“Excuse me?”

I’d given an interview, I was reminded, in which I had said that at the rate things are going it seemed possible that even I could end up as president.

“There are people,” he said, “who might be interested in having such a discussion about your thoughts insofar as a political future.”

My acquaintance—not someone with a mischievous sense of humor—started to outline some current thinking about what it takes to develop what he familiarly termed “a personal brand” in politics today. The main principle, he said, was insurgency, which, he pointed out, continuing to switch with ease between political and new-media vocabularies, was really guerrilla marketing. The challenge, he said, was to cut through the clutter. You had to have the ability to project a unique and identifiable style.

“It’s all about personae,” he said, nailing the formula. “John McCain,” he added, “is really quite an odd duck, but he’s clicked in.”

I suddenly thought that my friend, as representative a political type as they come—ambitious, earnest, policy-obsessed, and painfully square—was bored silly with politics, too.

“We need,” he said, “people like you to get involved in the political process.”

This is the kind of civic-minded plea that is customarily directed at salt-of-the-earth types (if there are such types left). The non-cynics. But here I had the distinct feeling that people like me meant odd people, unexpected people,



difficult people. The counterintuitive. Wing nuts who could do television.

“It’s personality. It’s about whether you’re comfortable enough with yourself to put yourself out there and project yourself and let people get to know you as you are. Nobody can hide anymore. Nobody can repress. It’s useless to pretend you’re just a straight arrow—nobody believes you anyway. You are what you are. Hang a lantern on it.”

I could do this, I thought. I could be good.

I TRIED TO EXPLAIN TO MY WIFE—THE possible future First Lady—why this made sense. Beyond the 24-7 attention of the media—which, in the end, made everyone look like a disturbed individual anyway—there clearly is some different style and aesthetic thing going on in politics. The triumph of the nerd, the Seinfeldization of America, the media-breakdown thing, the rise of the World Wrestling Federation (and NASCAR—although what is NASCAR?) were bound to affect voter preferences. There was just no context in which Mr.

Policy-in-a-Suit looked like America or talked like America anymore. I had a theory here—which my wife did not immediately accept—that in fact the weirder you were, the more normal television made you look; and, conversely, the stiffer and tighter you were, the weirder you looked.

“This is just everybody,” said my wife, who is very levelheaded and who knows a thing or two about the Democrats, “freaking out about Gore.”

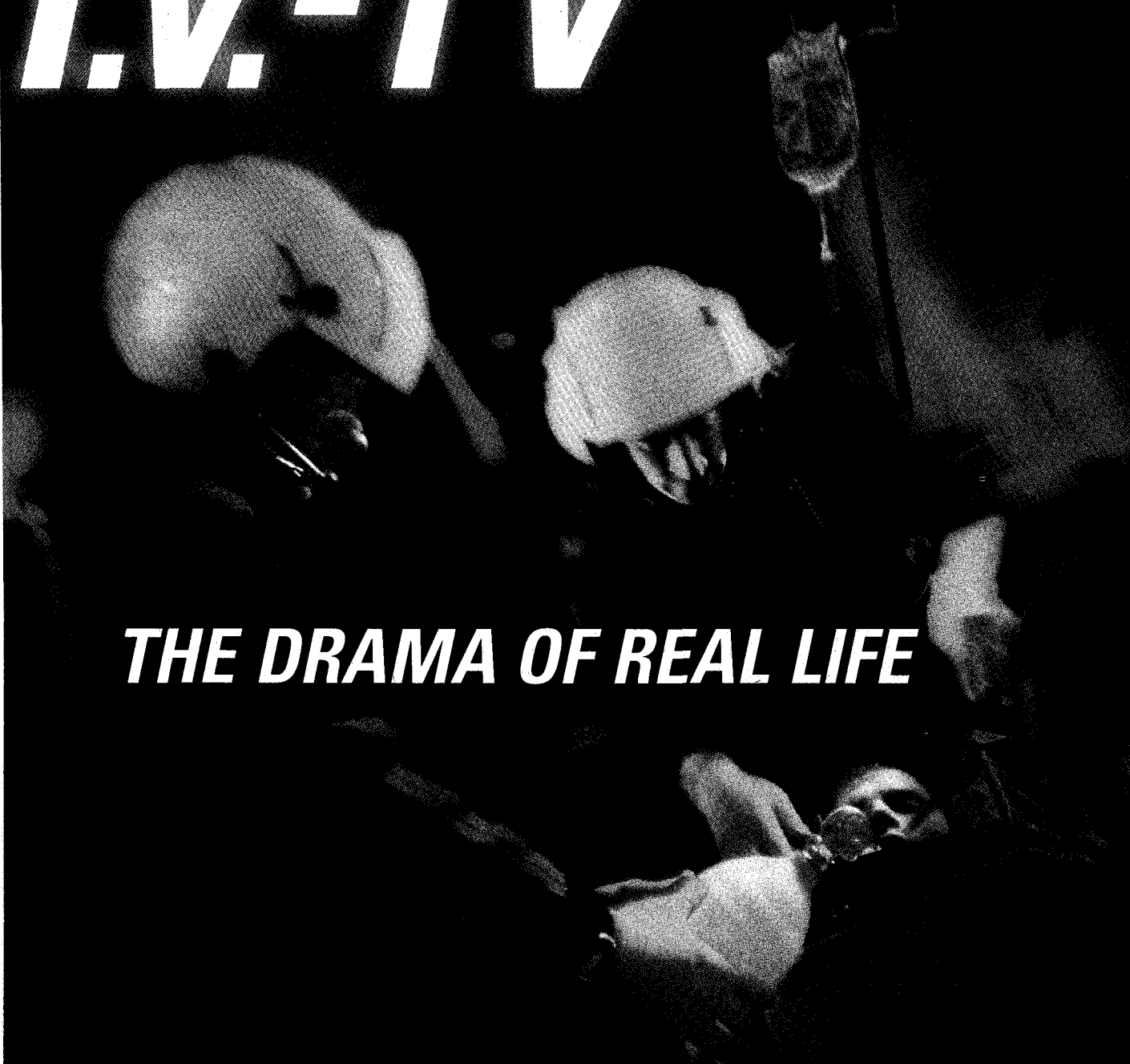
If I had now become elected-official material, it was a freak-out on a grand scale. But perhaps this should not be a surprise. The year’s political extremes are obvious: Al Gore is the least interesting political figure and Jesse “the Body” Ventura the most interesting. (By the same token, I think you can also make the case that Gore and Clinton define opposite poles—one is the very good boy and one is the very essence of bad boy, and it is certainly clear with whom we would rather spend our time.)

It was a heavy-handed irony: Gore represented a certain obvious order of perfection—even an order of personal virtue—at a moment in American life when we have actually gotten fairly comfortable with everybody’s sins and lapses and neediness. It is the move from network to cable. Hipness—or contrariness, or anti-yuppiness, or home-school oddness, or libertarian I-just-don’t-care-ness, or seven-step live-and-let-live-ness—had become, if not a voting bloc, at least a point of view that couldn’t be ignored.

Part of the odd thing about the effort to analyze Gore’s political vulnerabilities is that he really has no political vulnerabilities. His biography is perfect. His intelligence is obvious. His personal rectitude is believable. (And he’s tall.) As a result, he is everyone else’s foil. Against his classic model, everyone else is what Saul Bellow calls a contrast gainer. By looking odd, strange, unexpected, loopy, even inex-



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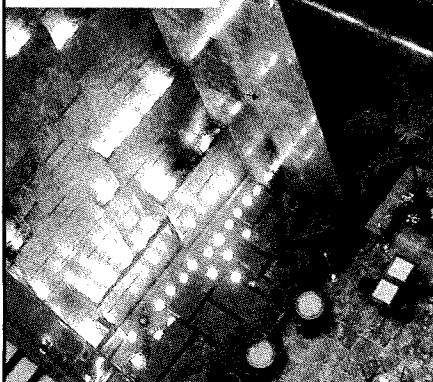
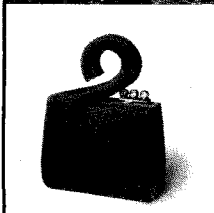
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## MEDIA

perienced, everybody looks more interesting next to Gore.

Gore's perfection is so extreme that even Bradley gets to be novel and interesting—at least Bradley left the Senate, and is, therefore, advantageously, a quitter; the whiff of petulance and sullenness he offers is, next to Gore's antiseptic air, almost romantic.

Similarly, it is Gore's rectitude and experience and straight living and vast familiarity with the issues that makes W's stunning inexperience (not only in politics but with virtually any sort of sustained endeavor), his relatively wastrel existence, and his relaxed attitude toward affairs of state look awfully attractive. He seems fun. He's an underachiever. A pistol, but keeping it under control. He seems more like us than Gore does. In fact, he seems more like Clinton than Gore does.

What is not Gore is what is interesting.

Or what is not politics is what is interesting.

Pundits now speak of the Clinton phenomenon as deriving from a secret language, how he uses his body—the bitten lip, the stepping forward, the teariness—to communicate outside the bureaucratic-ese envelope. But how much better would it be if you didn't have to communicate secretly, if you were up front about how uninteresting, mind-bogglingly remote, and impersonal all this is? And, indeed, W seems close to admitting this. So W's difficulties in having a policy discussion become a substantial virtue, while Gore's ease with the issues and intricacies of government get him nothing but spitballs.

I wished suddenly I had been more of a class cutup.

ARGUABLY, NOT SINCE THE ELECTION OF JFK have the allure and power of personality been so much more important than any political or ideological issues. This is obviously not a coincidence. Nineteen fifty-nine was the last most equanimous moment in postwar political history, and now, with a rocket-ship Dow and amazing new technologies (think of the Internet and e-commerce as similar to the household-appliance revolution of the fifties), we have trumped that.

Still, it is noteworthy that in the search for new and compelling personalities on the political scene, no one uses the word *charisma*. Charisma indicates a person set too far apart; charisma is too class-minded. It suggests Kennedy coolness, which is remoteness by any other name. (Kennedy

would never have had a good cry with the American people.) Indeed, Gore is the kind of guy who, a generation ago, people would surely have said had charisma.

"Warmth" and "likability" are the postmodern versions of charisma, born out of the Reagan era and refined into something near druglike during the Clinton years. But the warmth-and-likability measure seems to have become more than a little suspect. We seem to have a growing understanding that the ability to project warmth to millions of people is sociopathic.

The standard is changing. We don't want suaveness, we don't want seduction. We don't necessarily want a leading man. Rather, we seem to want to counterprogram. To consciously do the opposite of what makes sense. I

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think it's possible that what we are seeing is the development of a political inclination or even movement that is largely about throwing a wrench into the works.

Hillary's résumé, for instance, is to die for. What else could we want? What else do they do in the Senate but wonk around and trade off who's done what for whom before? Hillary's got all the wonk and favor-bank credentials you could ever dream of. But that's the point. The predictable is painful. It is not really that we think Hillary's putting on a baseball hat is manipulative—we just think it's unoriginal.

Rudy, on the other hand, gets stranger and stranger every day. But the very lack of conventional strategy is, if nothing else, more interesting than the conventional. Obviously, he should not become a United States senator. On the other hand, as a piece of counterprogramming, why not? It's eccentric. Nov-





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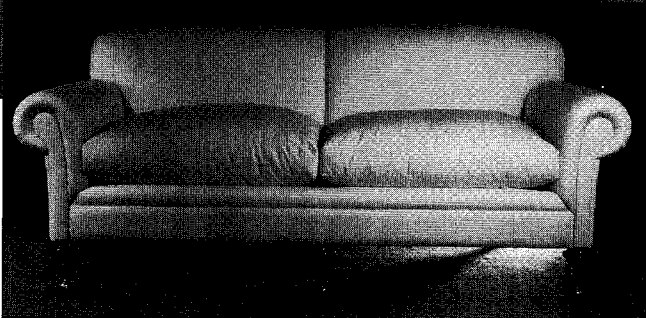
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## MEDIA

el. Irony. Rudy will make a noise—however dissonant.

There is some willful subversion going on. It is partly a political point—a vote against business as usual—but I think it would be wrong to underestimate the inclination to cast a vote for pure entertainment value. He (or she) is entertaining to me, amuses me, quickens my pulse, makes me stop and pay attention—that is motivation, perhaps powerful motivation.

Trump, obviously, is pushing this further still. He is entertaining himself and the media and the electorate (and even making a certain sort of sophisticated political point, which is that an entrepreneur and public figure is larger than politics and politicians). This is performance art. The suggestion the other day by Roger Stone, the venerable Republican consultant now advising the Trump campaign, that Trump's base was his database of 6.5 million gamblers and hotel guests was, well, witty—and yet who could say that a portion of those gamblers and guests wouldn't also be amused enough to actually vote for him? In a way, it is actually all about getting the joke.

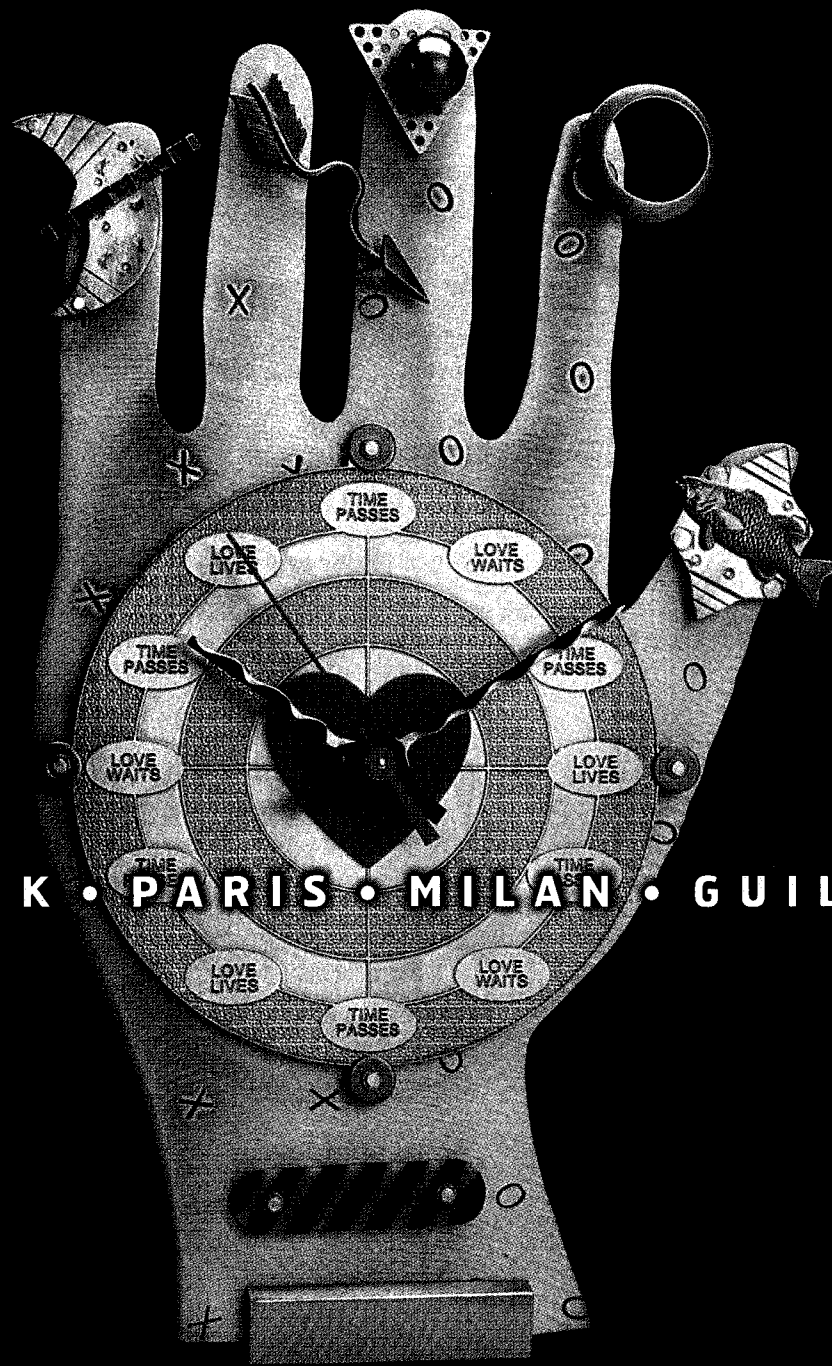
It is Beatty who, with the waning of his film career, has most attentively considered the possibilities for using a madcap figure to make a political statement. Where Beatty (the recipient, last week, of the Americans for Democratic Action's Eleanor Roosevelt Award) seems to get bogged down is that both he and his alter egos are relatively conventional—and strangely earnest—in their politics. That is why he is not being taken more seriously than he is. He doesn't acknowledge the joke and is, therefore, something of a bore.

The state of the art is very clearly in Minnesota. It's bizarrely reasonable to see Jesse the Body politics—political style as well as thinking—as much as, say, George Wallace did. It will be not racial politics but non-politics, anti-politics, cable-TV politics that the Minnesota governor defines. Indeed, Larry King, probably the single most important person in any political campaign, has been telling people that to him Jesse is one of the most interesting political figures in the country today. "I really don't think," said my literal-minded wife, "that a media columnist is in the same league as a professional wrestler."

"You're wrong there," I said. ■

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# The Real Subway Series

*On the field, the Mets have been a bitter disappointment. But they're on the verge of a TV play that will give George Steinbrenner's Yankees fits.*

**F**RED WILPON WAS A HAPPY MAN. The tall, reserved 62-year-old had grown up in lower-middle-class Brooklyn, the son of a funeral-home manager, and here he was, a multimillionaire guest at City Hall accompanied by his own son. Wilpon had amassed a fortune building and buying Manhattan office and residential towers, along the way becoming enough of a political power to merit an invitation to tonight's "State of the City" speech. He was even optimistic about the baseball team he co-owned, the Mets, which had a new, dazzlingly upbeat manager, Bobby Valentine.

Then Rudy Giuliani reached the part of his speech where he began handing out goodies. The mayor announced that the city would build a minor-league ballpark on Staten Island—for the Yankees. Wilpon applauded politely. Afterward, he reminded Giuliani that "it would have to be a quid pro quo thing." The mayor knew what Wilpon meant: Under baseball's bylaws, the Mets have the right to veto a Yankees farm team in New York. "I don't threaten the mayor," Wilpon says serenely. "I like him, and that's not my style."

Two days later, Giuliani made another announcement: Wouldn't it be wonderful if pro baseball came back to Brooklyn, with a minor-league stadium on Coney Island—for the Mets?

THAT WAS NEARLY TWO YEARS AGO. IN SEPTEMBER, the Staten Island Yankees completed their first season, playing at the College of Staten Island. But your tax dollars have been at work, and in the spring of 2001, the team will christen its \$29 million city-built stadium (Rudy Field?). On Coney Island this summer, the only sign of the Mets was the

phlegmy voice of Bob Murphy issuing from radios. (The Mets will have a farm team in Brooklyn next summer, Wilpon says, "in an interim stadium site, but we don't know where yet.")

On the big-league fields, the Mets look like losers, too, imploding in September while the Yankees tune up for a run at their third World Series in four years. But what's gone unnoticed is the number of business clashes between the Yankees and the Mets as they jockey for long-term muscle. Even though bricks, mortar, and wooden bats will always be necessary to field a major-league team, the key to post-mil-

contracts and advertising support," he says. "You're talking about New York, not the Bay Area. There's no shortage of fans."

But three forces are pushing the teams into closer competition for entertainment dollars: Baseball payrolls keep rising (this year, the Yankees set a major-league record of \$85 million and the Mets spent \$70 million); New York fans no longer have any patience for mediocre teams, let alone losing teams; and teams need vast TV and licensing revenue.

The Mets and Yankees bosses have skirmished before (Nelson Doubleday owns 50 percent of the Mets, but

Wilpon runs the show; Steinbrenner has 22 tombstone-silent partners). In 1992, Steinbrenner favored firing baseball commissioner Fay Vincent, while Wilpon led the losing campaign to save his friend. In 1994, Steinbrenner vehemently opposed rich teams' sharing revenues with weaker franchises, while Wilpon was a moderate.

But their deepest divide was settled only last year. Major-league owners had agreed to present a united front in negotiations with major sports-

wear companies in an attempt to create a single, lucrative sponsorship program. Steinbrenner knew he possessed the most valuable logo, however, and he sold it to Adidas for \$95 million.

When baseball blocked the deal, the Yankees sued. But the real maneuvering took place in baseball's executive council. The group of ten team owners is baseball's board of directors; Steinbrenner was kicked out. Wilpon argued that the Yankees-Adidas deal hurt baseball as a whole. As Steinbrenner's suit was headed to federal court, a compromise was struck: Adidas would pay a national licensing fee to Major League Baseball



lennial success in pro sports is going to be media and money. On those fronts, the perpetually second-fiddle Mets may emerge as the big winners. Wilpon is a baseball romantic, but as with the city's best ballplayer, Derek Jeter, there's a steel will behind his smile. And it's Wilpon's cool deal-maker side that's talking about selling the Mets to a broadcasting giant.

FOR 38 YEARS, THIS TOWN HAS BEEN PLENTY big enough for two teams. Wilpon claims that all remains well. "Both teams have substantial radio and TV



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## SPORTS

and broaden its promotional efforts beyond the Yankees. Steinbrenner kept the bulk of the original deal's money and reclaimed his seat on the ruling council.

"Don't get me involved in that one," Wilpon says. "We have a very nice relationship, George and I."

CERTAINLY THE TWO MEN HAVE BONDED over their hunger for new stadia. While Steinbrenner blustered about the Bronx, the Mets and Wilpon played the good little brother, quietly putting together a

*"Last November, Cablevision's chairman, Charles Dolan, nearly signed up Steinbrenner as an employee.*

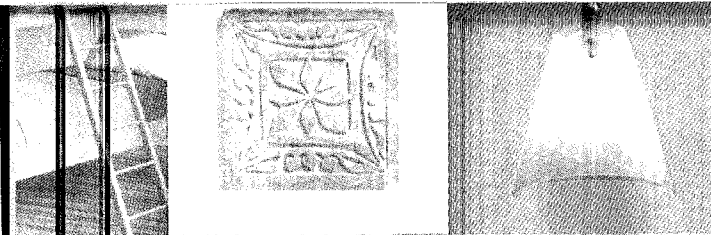
*This fall, Dolan, if he buys the Mets, will take on the Yankees as an enemy."*

nifty scale model of a retractable-dome stadium. Wilpon says he understands the mayor's fealty to the Yankees—"I like the fact that he's a baseball fan; we've had mayors who weren't"—and is willing to wait until the future of Yankee Stadium is decided. One reason Wilpon can keep cool: Buried in the Mets' 241-page lease agreement with the city to rent Shea Stadium is a clause guaranteeing the Mets the right to occupy any new baseball stadium built with city funds. "We have never used that clause, and we don't intend to," Wilpon says. That doesn't mean he expects nothing in return for waiving his rights.

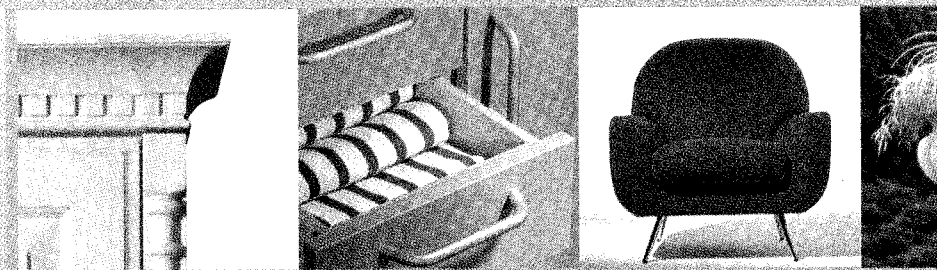
The other gushing "revenue stream" in sports is broadcasting money. The Yankees and Mets are old-school, profitably funneling their games through middlemen at the MSG Network, Fox Sports New York, WPIX, and WWOR. But other franchises—such as the Braves, Cubs, and Rangers—are part of broadcasting empires, and here's where the Mets are poised to surge in front. And they can thank Steinbrenner.

One reason the admirably cunning Steinbrenner was so eager to make the Adidas deal was the looming end of his previous windfall. In 1988, the Yankees sold their TV rights to Cablevision Systems for a whopping \$486 million. That money has underwritten the Yankees'





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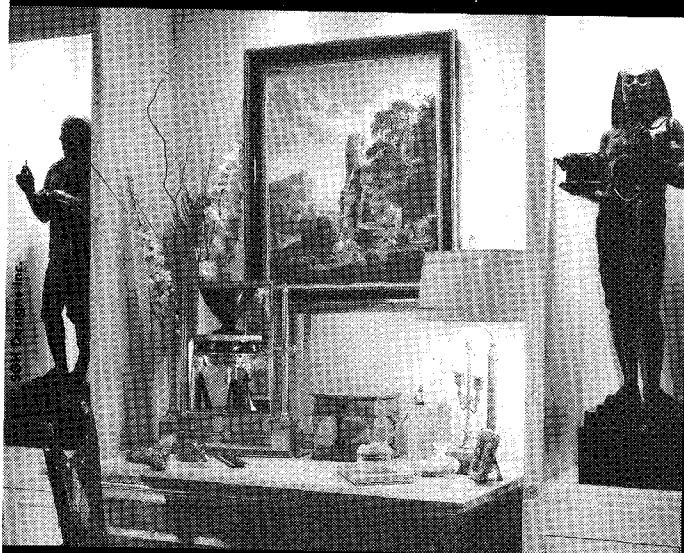
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## SPORTS

great late-nineties victory streak. But the contract ends in 2000.

The Adidas cash, though, won't even cover Derek Jeter's next contract. So last year, Steinbrenner nearly sold the team to Cablevision. The deal fell apart, but Steinbrenner came up with an imaginative alternative: merging the business side of the Yankees with the New Jersey Nets. All sorts of rosy projections show the merger leading to an IPO bonanza for Steinbrenner, but previous stock sales by sports teams have been duds. And the Yankees still need a new TV contract. Steinbrenner has the most valuable content—162 Yankees games each year—but hasn't explained how he'll distribute it. There's talk that the YankeeNets conglomerate will launch its own cable channel, but that would suck up those phantom IPO bucks in a hurry.

Meanwhile, the Mets are close to getting their hands on actual money—and directly linking their content with the most powerful distributor in the Northeast. Cablevision, which already owns the Rangers and Knicks, plus TV rights to the Devils and Islanders, the Wiz, and all those channel-changer boxes, is voraciously consolidating its control of the supply of New York sports programming. So instead of paying \$12 million a year for the right to televise Mets games, Cablevision is offering \$400 million to buy the spikes, the jocks, and Mike Piazza's annuities. Complicating the transaction is the fact that Rupert Murdoch owns the Los Angeles Dodgers and a large chunk of Cablevision. Major League Baseball has rules against owning more than one team, but it's hard to imagine the rules won't be bent to strengthen baseball's television presence.

The deal would set up an interesting challenge to Steinbrenner. If he doesn't start his own cable channel, two of the primary TV outlets he'll be negotiating with will be owned by Cablevision and Murdoch. "The Yankees are content that people want, and that's not going to change," says John Moag, a sports-industry analyst at Legg Mason. "But these deals would really reduce his options and his leverage."

Last November, Cablevision's chairman, Charles Dolan, nearly signed up Steinbrenner as an employee. This fall, Dolan, if he buys the Mets, will take on the Yankees as the enemy. For Fred Wilpon, the deal would mean a sweet return on the \$40 million he paid for his half of the team—and his beloved Mets would get a new owner who matches Steinbrenner's ruthlessness.



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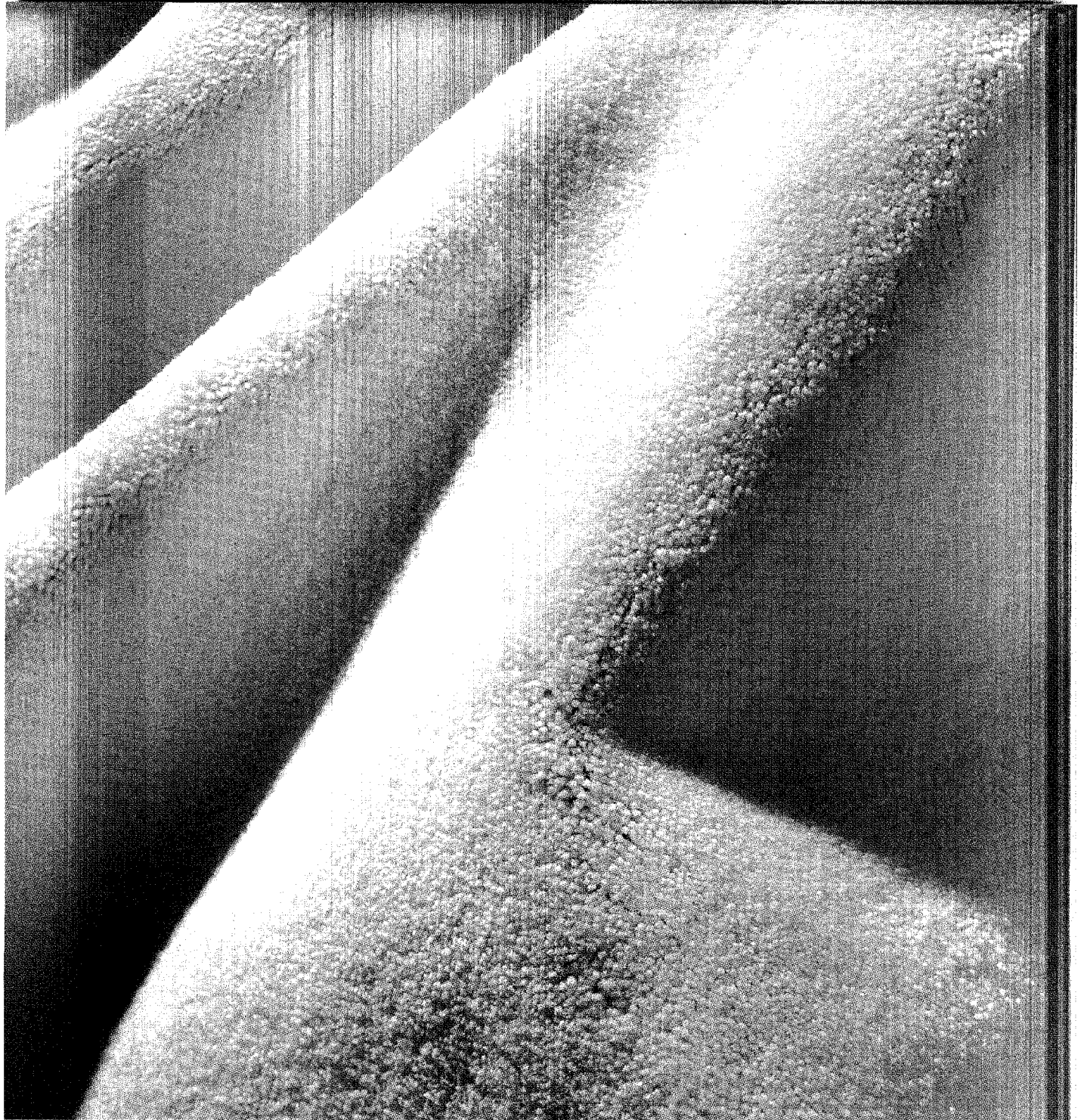
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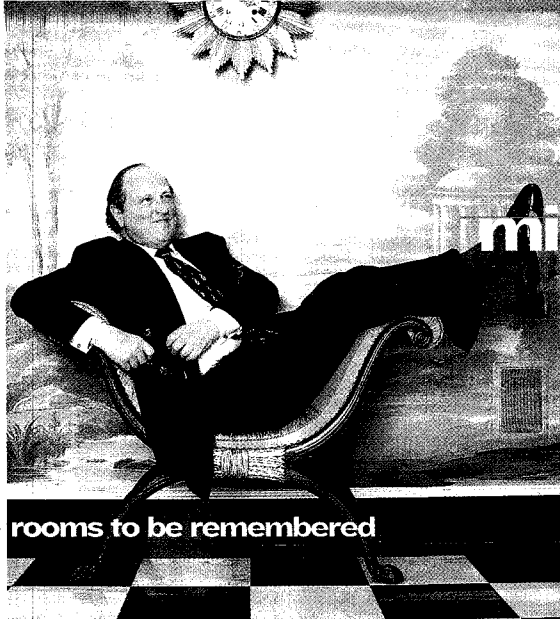
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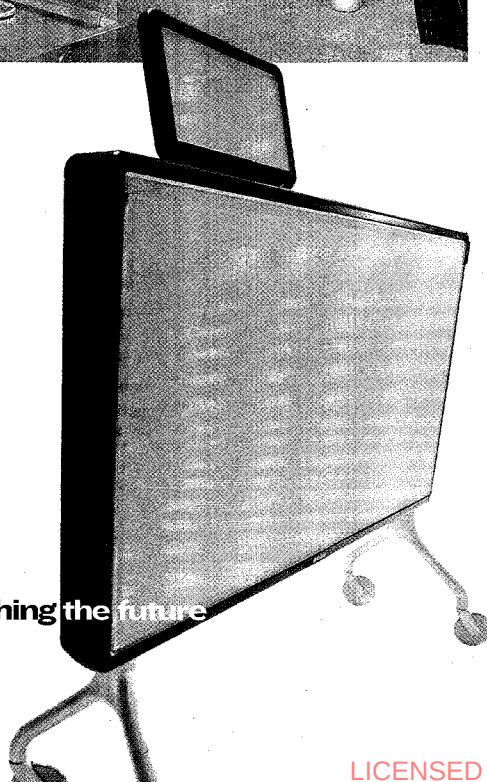




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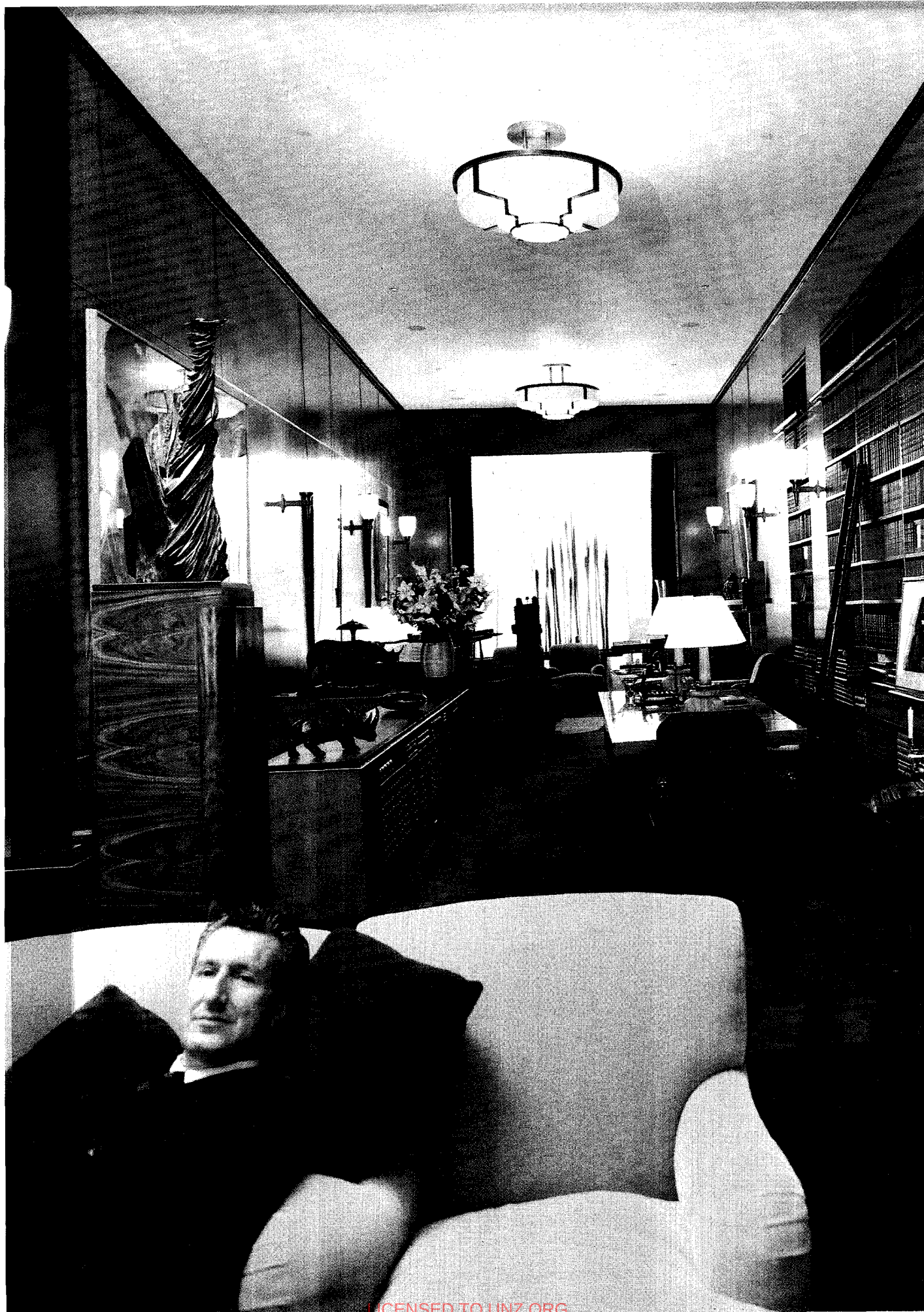
# 2000 millennium design

WE ARE APPROACHING JANUARY 1, 2000, AND WE are a conflicted people: We want to look backward at what the twentieth century hath wrought even as we cling to the fashionable here and now and peer cautiously ahead into the triple-zero abyss. What to do? Architects, interior designers, and decorators have the opportunity to make a statement about the way we live. So in this, *New York's* last Home Design issue of the century, you might say we've got a lot of ground to cover. For the historians, there's a glimpse at the personal bests of some of the city's undisputed masters of the interior—whether your taste runs to chipper chintz or dangerous curves. For live-in-the-moment types, four Ur-homes of Manhattan showcase our push-pull fancies—Oceanic art and digital paintings, tatami mats and glass sinks—at the fin de siècle. And last but hardly least, we shuttle to the warehouse of the future, stocked with plastics, gels, microchips, and microwaves that promise (and it may be only a promise) to make our homes beat faster. Just don't expect to see a computer with flawless taste any time soon.

BY Wendy Goodman  
PRODUCED BY Jordan Schaps  
TEXT BY Alexandra Lange  
EDITED BY Phoebe Eaton

Photographs: top and bottom, Mark Seelen; middle, Jonn Coolidge.







# 2000

rooms to be remembered

New York's most influential interior designers and architects—and the nation's *Journal of Lifestyle*—pick the rooms that define and celebrate the last great work of the century.

## Benevolent Despont

### THIERRY DESPONT

**BORN** Limoges, France; 1948.

**CLIENTS** Conrad Black, Bill and Melinda Gates, Calvin Klein, Oscar de la Renta, Mickey Drexler, Leslie Wexner, Ralph Lauren (for his new London flagship store).

**EXEMPLARY WORK** The living room at my TriBeCa loft, completed in 1996.

**WHY THIS ROOM?** In *The Notebooks of Malte Laurids Brigge*, Rainer Maria Rilke talks about something called the "broken house": It's not a complete building; it's a room here and then another gallery and some unexpected corridors and stairs, and at the end of the quote, he says, "It's like if a house has fallen onto me from a great height and shattered onto the ground." In all my projects, I am trying to find those broken pieces inside me.

This room is probably one of those broken pieces, but it will never be the whole building, because then the dream would be achieved—and if the dream is achieved, then it loses its appeal.

**FIRST MAJOR JOB** Conrad Black's house in Toronto has a really beautiful library with a rotunda; it is still, to this day, probably one of the truly grand rooms I've done.

### SPHERE OF INFLUENCES

I have a passion for Vaux-le-Vicomte, built in the seventeenth century by Nicolas Fouquet. Palladio is also unavoidable, what Bach is to music. You cannot know what he did and not be influenced by it. In this country, Auldbrass, which is Joel Silver's house by Frank Lloyd Wright in South Carolina, gives me extraordinary emotion because it's a purely American house without any European influences—something that has come as a total shock to discover.

**ROOM I'D LOVE TO REDO** The Cloud Club on top of the Chrysler Building. Unfortunately for New York, this space has been closed down and unused for over 50 years, but it is a spectacular space.

**DREAM CLIENT** The pope and the celestial observatory at his summer residence in Castel Gandolfo. The idea of doing a room where the pope would gaze at the stars!

**FORWARD THINKING** What I like about the notion of a house is that things haven't changed much in our Western culture for over 500 years. We still need a room to gather with friends, a room where we can sleep, and a room for bathing. Technology isn't going to change that; it's going to make the water temperature easier to control.

**JOLLY GOOD YELLOW**  
Custom banana velvet club chairs are as inviting as a hammock—if you're Thierry Despont. Only the flat-screen TV is not of his own design. The room is inspired by the great ocean liners of the thirties.

PHOTOGRAPHED BY VICTOR SKREBNESKI



# Allusions of Grandeur

## PETER MARINO

**BORN** Manhattan, 1949. **CLIENTS** Ron Perelman, Giorgio Armani, Valentino, Gene Pressman (and Barneys), Gianni Agnelli, Yves Saint Laurent, Calvin Klein, Donna Karan, Jacqueline de Ribes, Chanel.

**PERSONAL BEST** His own double-height Upper East Side salon in a pre-war building, completed in 1989.

**WHY THIS ROOM?** Nobody else's apartment I've done looks remotely like mine. You wouldn't expect the backdrop I do for Peter Marino to be the same as the one I'd do for Mrs. So-and-So.

When the apartment above us became available, we combined them. With its 22-foot-high ceilings, the scale of this room is luxurious. I installed lots of architectural elements—columns and a Wedgwood fireplace. It's very simple—you notice the walls are undecorated. The plaster coffers were done for sound-engineering purposes. We built the stage up to have concerts at home. Music is one of the nicest luxuries—so many of us only see musical performances in concert halls nowadays.

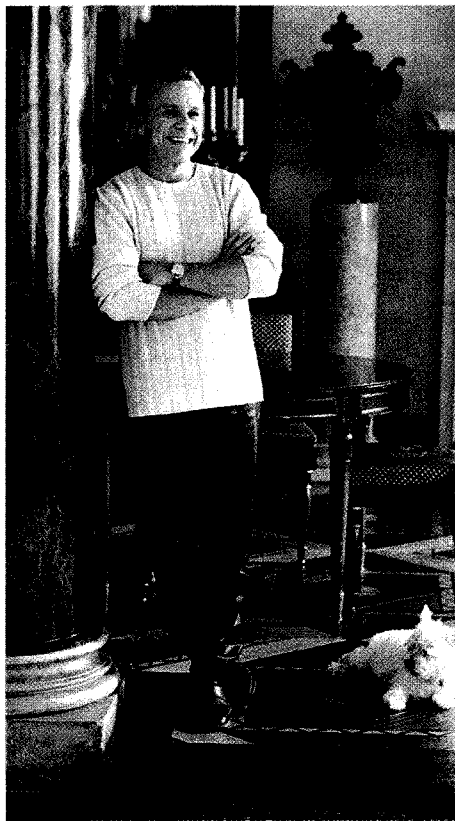
**DREAM CLIENTS** Marella Agnelli, Lady Victoria de Rothschild, and Jacqueline de Ribes. I can't imagine clients getting any better than these really stylish ladies, where you're learning more than working.

**GET RID OF IT** Postmodernism. I don't think architecture is a good place to tell jokes, because, by its nature, it sticks around so long. Jokes get stale.

It's a kind of architecture that was stale the day it was born.

**FORWARD THINKING** We did a kitchen recently with this porcelain called Lavastone that they bake at lava temperatures. We're also using new technology at the Chanel boutique in Paris, new metal alloys, plastics, and glass. They make glass now that you'd think was marble!

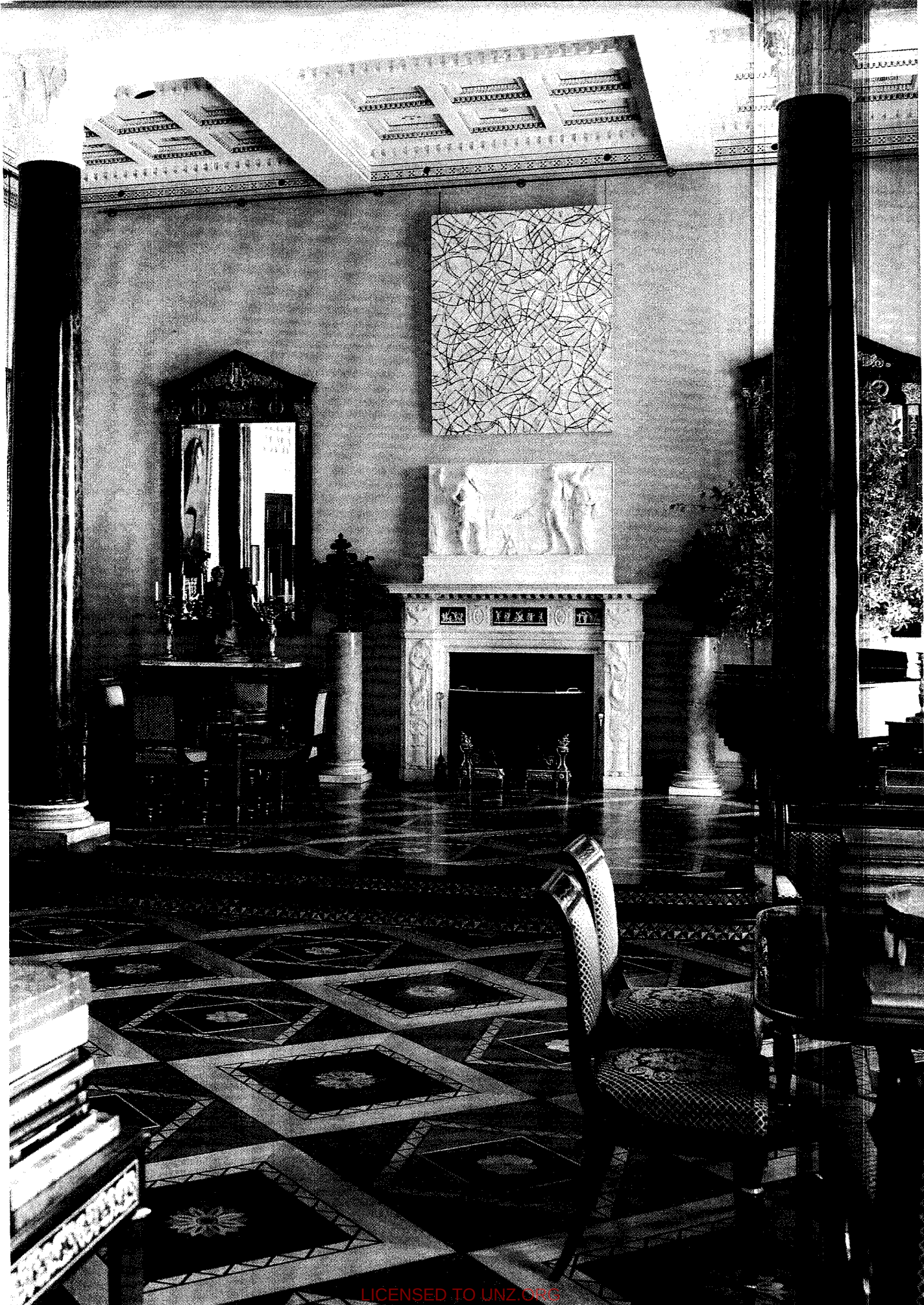
The only way the millennium is affecting my work is by increasing the volume, as in, "We need to do this by the millennium."



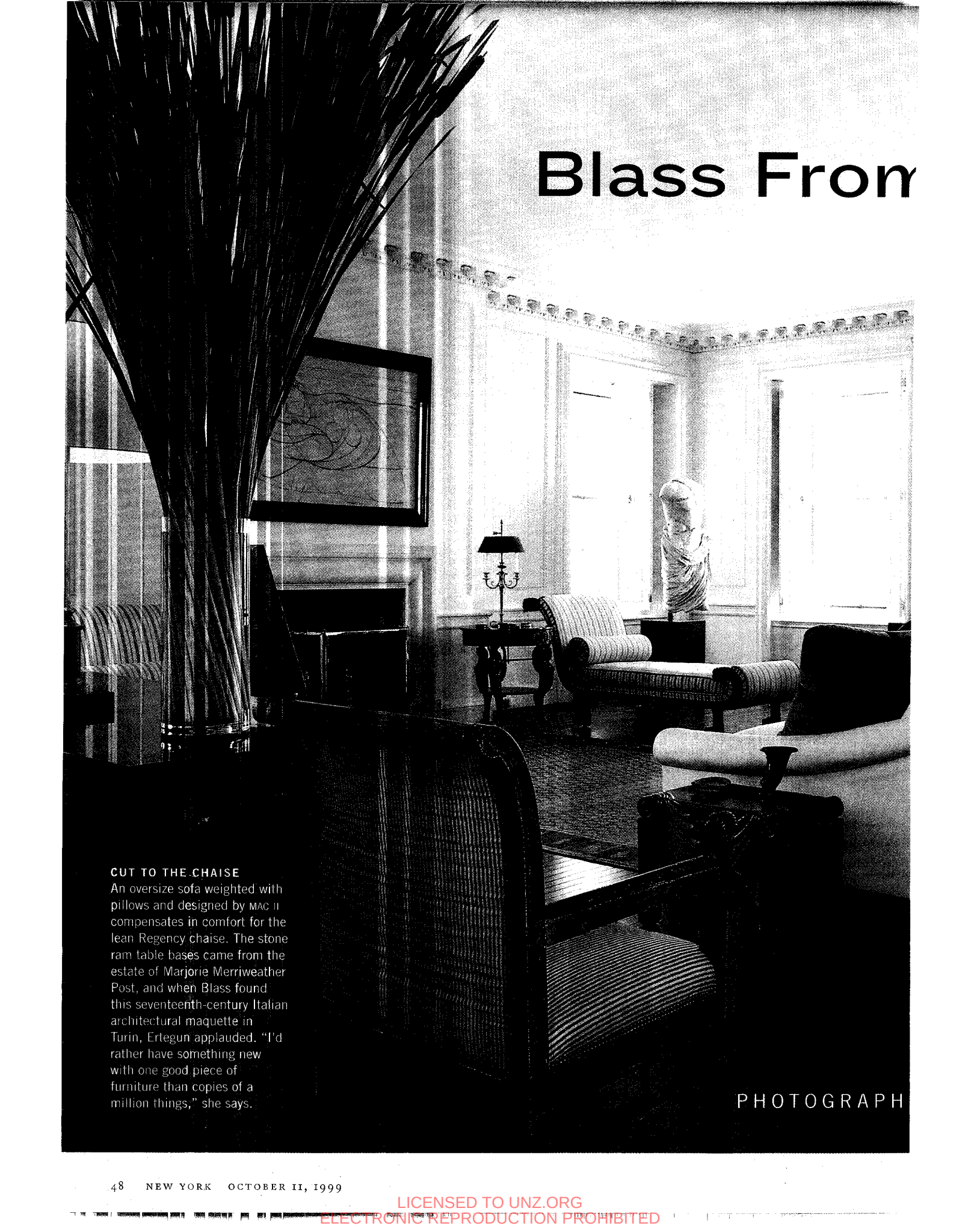
**MARBLE OF ENGINEERING** At left, Marino leans against a column made of scagliola, a.k.a. powdered marble ("A solid marble column would fall right through the building," he says). The Old World oak-rosewood-cherry-and-ebony intarsia floor was made to measure in Europe.

PHOTOGRAPHED BY WILLIAM WALDRON









# Blass From

## CUT TO THE CHAISE

An oversize sofa weighted with pillows and designed by MAC II compensates in comfort for the lean Regency chaise. The stone ram table bases came from the estate of Marjorie Merriweather Post, and when Blass found this seventeenth-century Italian architectural maquette in Turin, Ertegun applauded. "I'd rather have something new with one good piece of furniture than copies of a million things," she says.

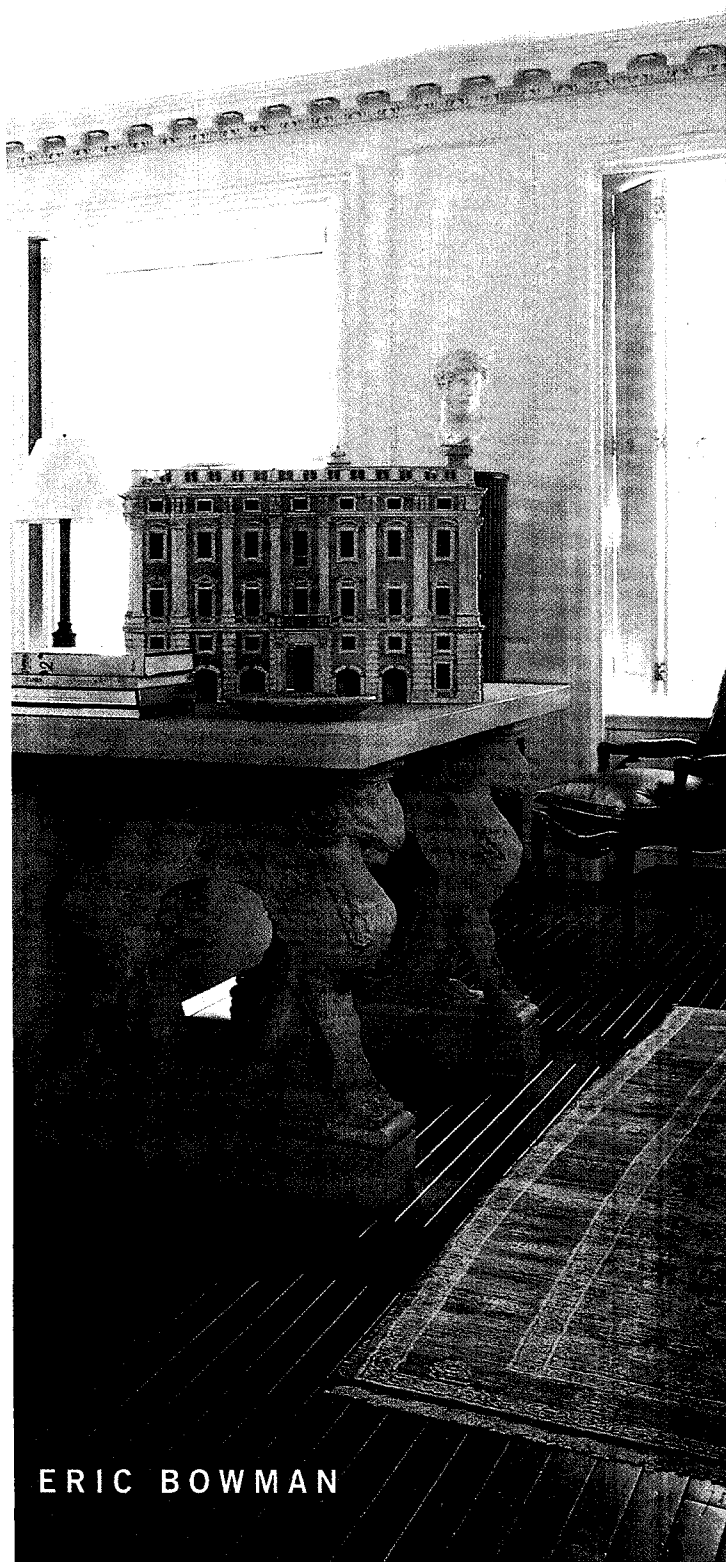
PHOTOGRAPH



# 2000

rooms to be remembered

## he Past



ERIC BOWMAN

**MICA ERTEGUN / MAC II**

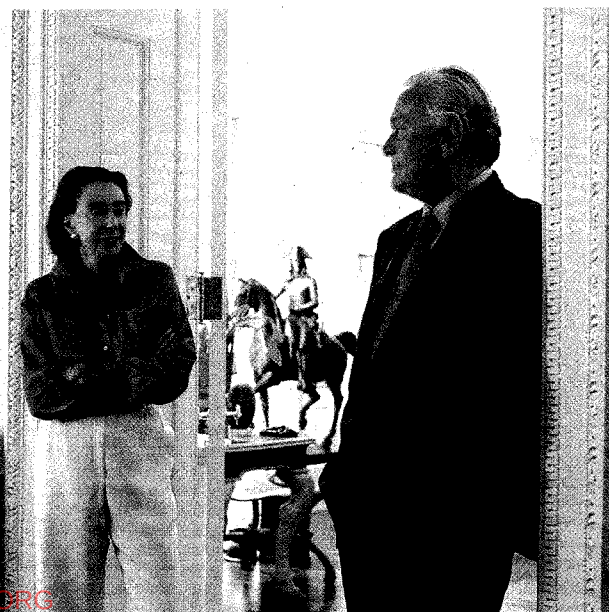
**BORN** Bucharest, Romania. **CLIENTS** Bill Blass, Carolyn Roehm, Arnold Scaasi, Kenneth Noland, Carly Simon, Leon Black.

**PERSONAL BEST** Bill Blass's drawing room on Sutton Place.

**WHY THIS ROOM?** "I did Bill's apartment in 1990 with my late partner, Chessy Rayner," says Mica Ertegun. "This remains one of our best rooms because Bill is one of the best clients around, and his taste coincided with ours. It's very sparse, and yet it's very comfortable." "I don't think anything is quite the same as decoration," says Bill Blass. "You have to live with the client for several months. Mica and Chessy Rayner called the firm MAC II, for Mica and Chessy, because they worked so closely together you couldn't separate the two. But it never seemed like work, and there was never any disharmony. I chose everything, and it was their job to assist me in making it look like an apartment." Would he ever change anything? "By golly, if an apartment can't exist for a decade, then why do it?"

**SPHERE OF INFLUENCES** "Chessy was always much better at colors, having worked in the fashion world," says Ertegun, "and I was better at the architecture, better on how to use space. I love modern architecture, but I just don't think I could have become an architect; I can't draw, and that's a big handicap. I love to go into the I. M. Pei space in the National Gallery, and I also like Frank Gehry's building in Bilbao—but it's hard to see how it could translate into a room. I'm not going to say what I *don't* like on Madison Avenue, but what Calvin Klein did to the outside of his shop is wonderful."

**FORWARD THINKING** "There are so many resins now that so many people are using in so many ways," says Ertegun. "And titanium is a marvelous material. Remember when Ultrasuede came out, and everyone was using Ultrasuede? Maybe titanium will be like that and turn up in furniture."





# Prints Charming

## MARIO BUATTA

**BORN** West Brighton, Staten Island. **AGE** I'm not telling, just like my woman clients. But I *think* young. **CLIENTS** Barbara Walters, Billy Joel, Henry Ford II, Mariah Carey—if I ever see her! She's always busy traveling or recording.

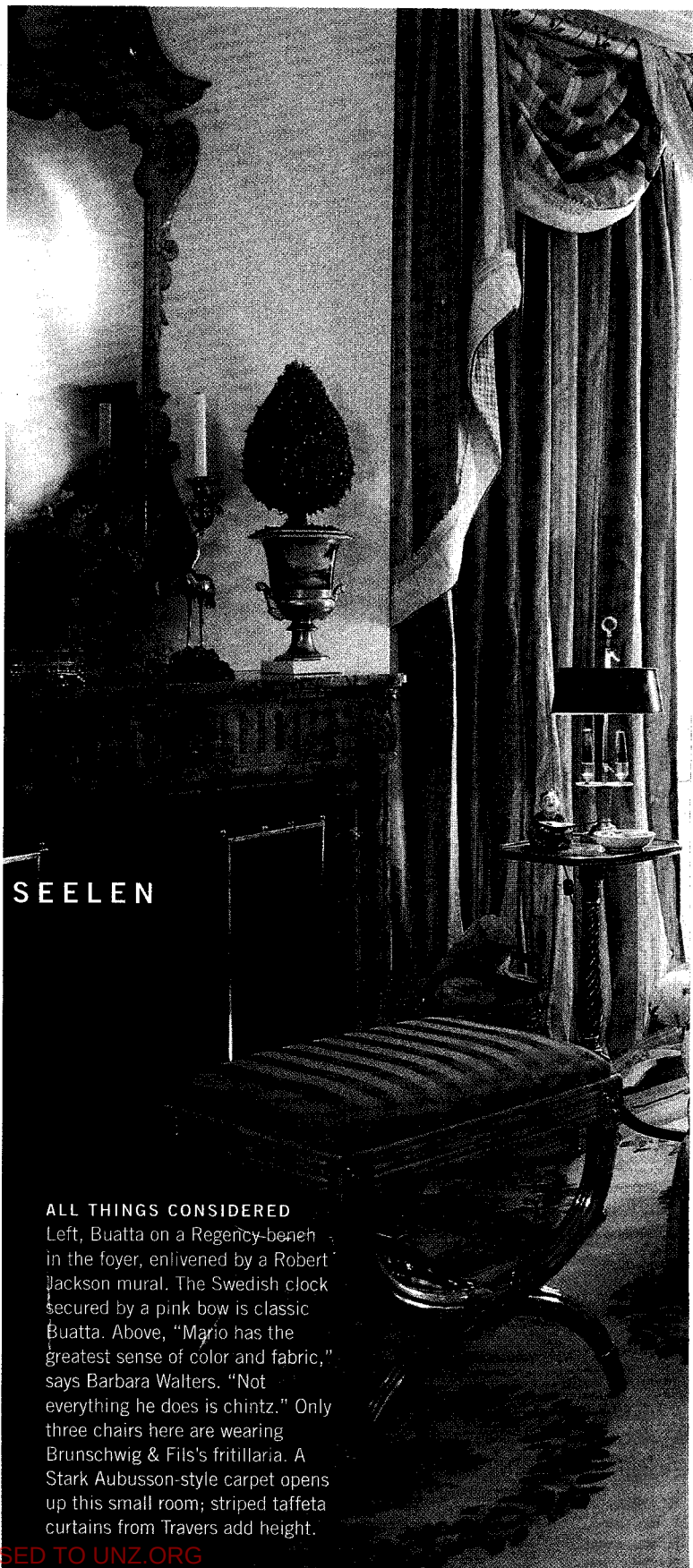
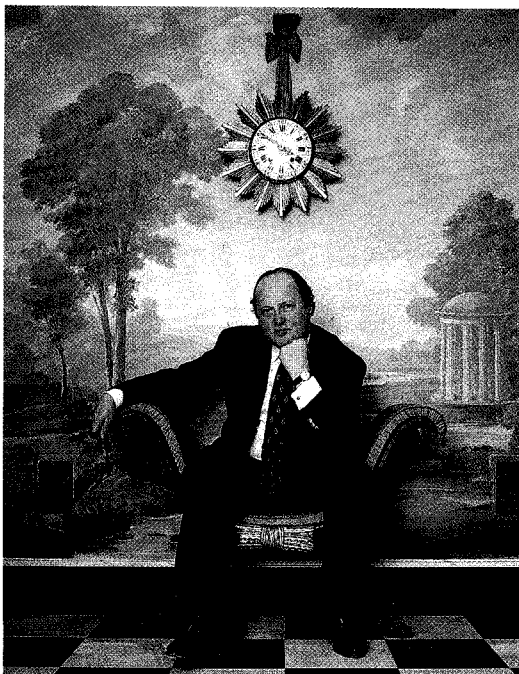
**PERSONAL BEST** This living room in a Sherry-Netherland hotel pied-à-terre, completed in 1998. **WHY THIS ROOM?** Because it's the ultimate Buatta room—color, comfort, a bit of wit. We come in from these sad streets, and you should surround yourself with happy things. I try to give a room the feeling that it's been in your family for years; it shouldn't be a still life.

**REFLECTIONS ON HIS GOLDEN EYE** It was Nancy Lancaster's famous "buttah yellor" room in her London flat—now Colefax & Fowler's antiques showroom—that really turned me on to English decorating. I was brought up in a dead house, furnished with Art Deco and Art Moderne. My mother always said, "When you get your own house, you can do whatever you want." When I was 16, I had the painter do my bedroom in dark brown. The painter warned, "It's going to look like the inside of a barn." But that was *exactly* what I wanted.

**FAVORITE HOUSES** Vincent Astor's house on East 80th that's now the Junior League, with its limestone Regency façade. And the Rosario Candela buildings on Park and Fifth Avenues.

**FORWARD THINKING** God knows what's going to happen next century! I thought we'd all be living in geodesic domes, but instead, we all have the same roofs and no space.

PHOTOGRAPHED BY MARK SELEN



## ALL THINGS CONSIDERED

Left, Buatta on a Regency-bench in the foyer, enlivened by a Robert Jackson mural. The Swedish clock secured by a pink bow is classic Buatta. Above, "Mario has the greatest sense of color and fabric," says Barbara Walters. "Not everything he does is chintz." Only three chairs here are wearing Brunschwig & Fils's fritillaria. A Stark Aubusson-style carpet opens up this small room; striped taffeta curtains from Travers add height.



# 2000

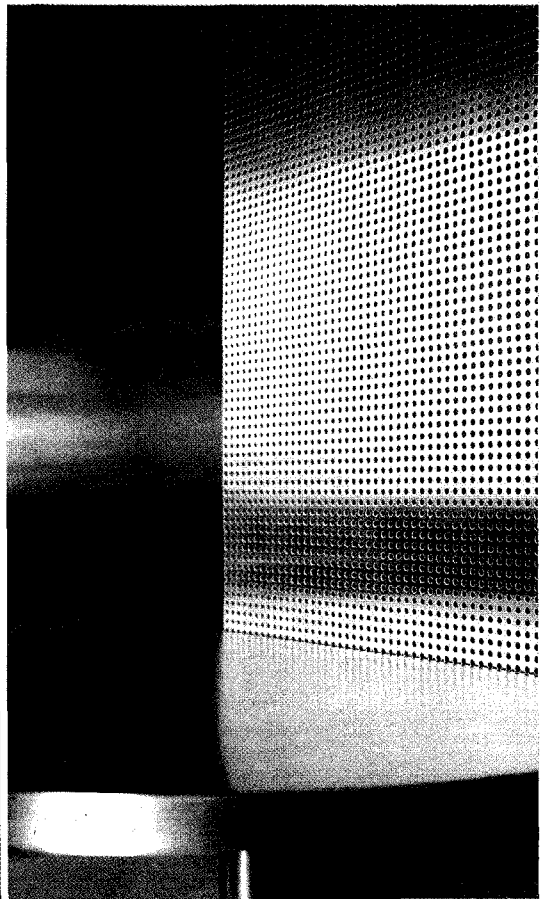
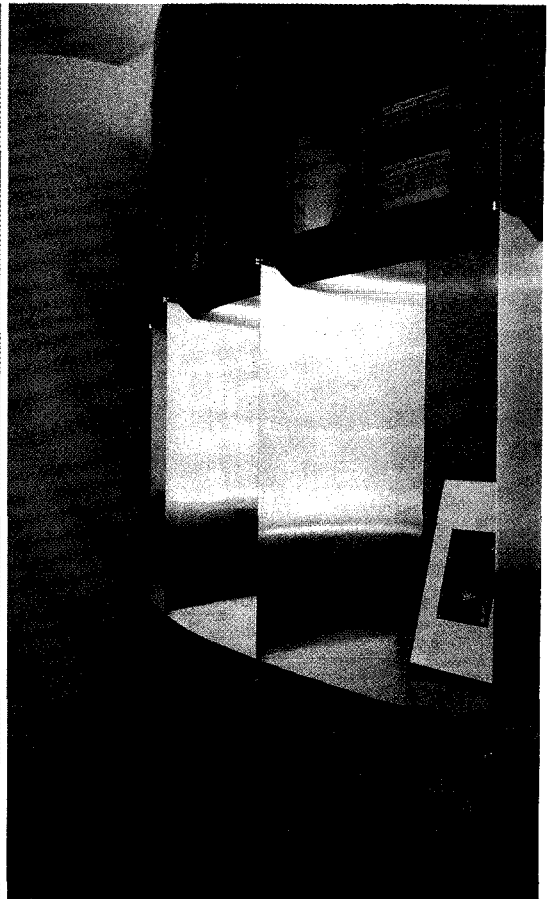
rooms to be remembered





# 2000

## rooms to be remembered





#### CUTTING EDGES

This page: Gwathmey replaced the dull, rectilinear walls with elegant Venetian-plaster curves emphatically lit from above. "I've known Charlie for more than 30 years, and we've worked on a lot of projects together," says David Geffen. "He's a perfectionist, always managing to come up with designs that are so livable."

## Ahead of the Curves

#### CHARLES GWATHMEY GWATHMEY SIEGEL

BORN Charlotte, North Carolina; 1938.  
CLIENTS Ron Meyer, Jerry Seinfeld,  
Steven Spielberg, David Geffen.

**PERSONAL BEST** A radically renovated prewar two-bedroom Park Avenue apartment, completed November 1998.  
**WHY THIS ROOM?** This apartment had fairly low ceilings and small windows, plus it was only about 2,000 square feet. We had to be inventive within the constraints of the existing conditions; to me, it represents the essence of what we do—make architectural space and objects co-exist. With its curved, sculptural walls, the apartment now feels twice as large. All the cabinets are stainless steel and pearwood. Stainless steel has a density, a very warm feeling, a yellow tint to it, which most people don't realize. The

idea is that the kitchen has the same aesthetic as the rest of the apartment: Everything flows into the other.

**INSPIRING SPACES** The Pantheon in Rome and Le Corbusier's chapel at Ronchamp. The Pantheon has incredible density, but because of the oculus in the roof, it has no weight. At Ronchamp, there's a heavy, sculptural roof. But if you're inside, there's a band of window separating the roof from the wall, so the roof appears to float.

**TEAR-DOWNS** Somehow, without going backwards, Madison Square Garden and Penn Plaza ought to be reconsidered. Penn Station could have been like the Pantheon—inspiring, aspiring, memorable. Now it's none of that.

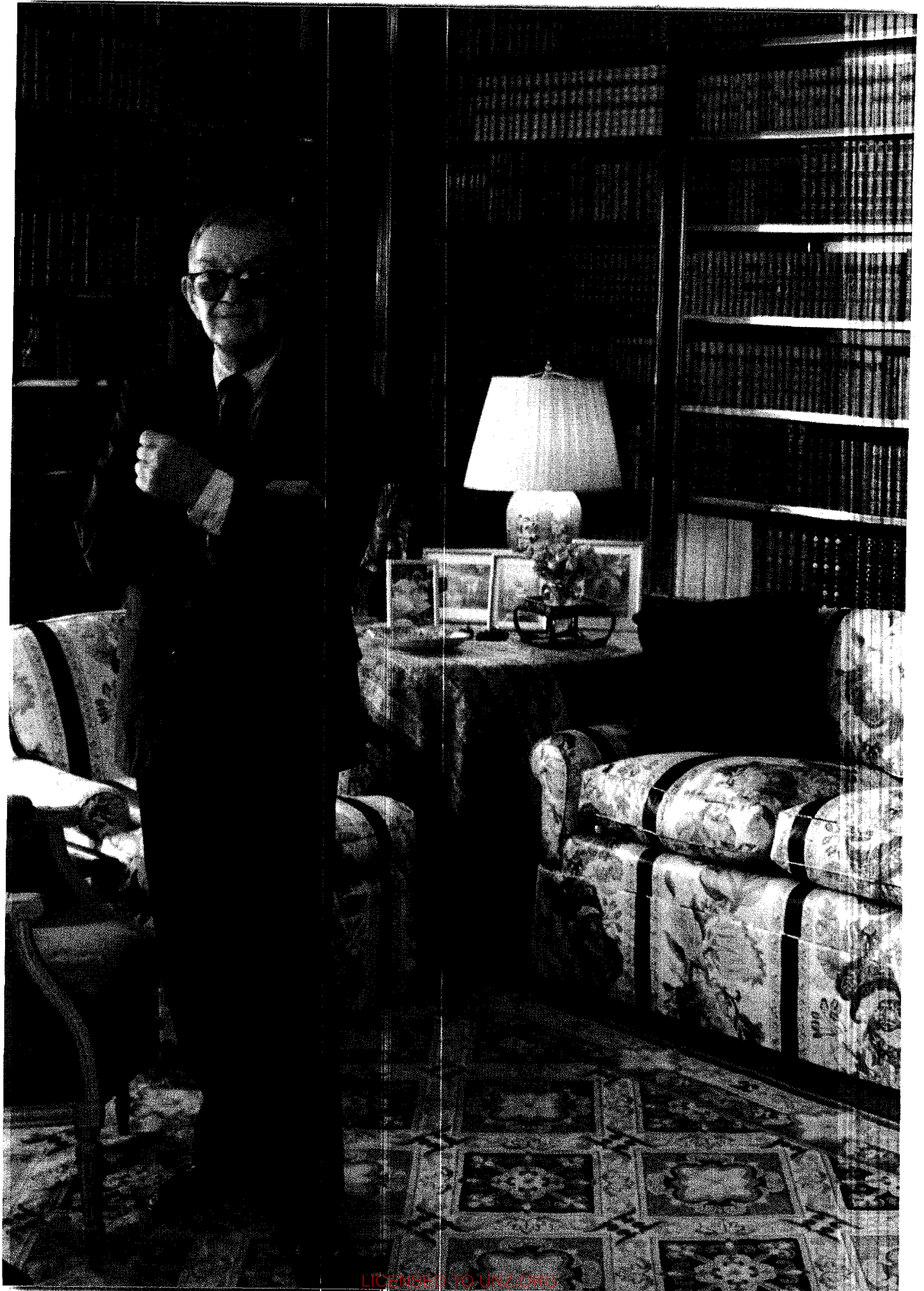
**FORWARD THINKING** The computer has become a real problem in terms of teaching architecture. If you don't know how to draw, you don't go through the discovery of how to make form.

#### STAINLESS REPUTATION

Opposite: Clockwise from left, a minuscule fireplace has been fitted with a stainproof Alberene-stone lining, and a picture niche is its recessed mantel. A pearwood-and-stainless-steel storage wall spoons a study out of the living room. Perforated stainless steel camouflages water pipes. The aluminum chairs are Knoll, and the cooktop is Thermador.

PHOTOGRAPHED BY SIMON WATSON







2000  
rooms to be remembered

# Friends in High (Society) Places

**ALBERT HADLEY/PARISH-HADLEY**

**BORN** Springfield, Tennessee; 1920.

**CLIENTS** Brooke Astor, Annette de la Renta, Happy Rockefeller, Al and Tipper Gore, Edgar Bronfman Sr.

**PERSONAL BEST** Brooke Astor's Upper East Side library, completed in the late seventies.

**WHY THIS ROOM?** It was designed especially for Mr. Astor's book collection, which had been in storage. My idea was to do a room based on classical design and classical proportions but using brass and red lacquer. All of the brass had to be worked like jewelry. The wood was painted, and then each coat of paint was rubbed down with wet, very fine sandpaper to give it a mirror finish.

**INSPIRING SPACE** Philip Johnson's Glass House is an extraordinary example of domestic architecture. The thought that went into that has given us all a springboard. I admire it for its concept, its quality, its execution, but as far as being a house for myself . . . if he were still alive, I'd pick Mr. Luis Barragán for that job. His houses are like sculpture.

**FAVORITE CITY BUILDING** The Seagram Building is one of the most beautiful, not only the actual building but the space around it.

**AFTER THE REIGN** [Hadley just announced he will close Parish-Hadley at the year's end.] I feel like a hyphen between two worlds. I have a lot of new things on deck—I can't tell you what, but I am going to be doing design projects on my own terms.

**PHOTOGRAPHED BY  
MICHAEL MUNDY**

**CASE THE JOINT** Hadley's modern brass-edged shelves play well with Brooke Astor's comfy couches (covered in Brunswick & Fils's La Portugaise) and an antique needlepoint carpet. "I love the red," says Astor. "It's very warm and very pretty, and it doesn't slap you in the face."



2000

rooms to be remembered

# Money in the Banquette

PHOTOGRAPHED BY SIMON WATSON





#### PHILIP JOHNSON

**BORN** Cleveland, Ohio; 1906.  
**CLASSIC BUILDINGS** The Glass House in New Canaan, Connecticut; the AT&T Building; the Lipstick Building.

**PERSONAL BEST** The Grill Room at The Four Seasons restaurant on East 52nd Street, completed in 1959. For the fortieth anniversary, I designed a new set of plates for the Seasons, featuring urban scenes from around the world.

**HOW I GOT THE JOB** The Bronfmans had talked about making it an automobile showroom. They couldn't decide whether they wanted the space to be commercial or cultural, so a restaurant seemed a good compromise. I was a partner of Mies van der Rohe's and he said, "Philip, you do the restaurant. I want to go back to Chicago." So Mies did the Seagram Building—which he insisted the *New York Times* call the "building of the millennium"—except for the restaurant, which was a minor part from his point of view. Only it proved to be important.

**NOON STRUCK** Johnson's regular table is No. 32. Occasionally, his office forgets to make a reservation, and "when somebody's already sitting there, Mr. Johnson is totally shocked," says Four Seasons managing partner Julian Niccolini.

#### WHY THIS IS A GREAT ROOM

All the good things were luck. Marie Nichols—she never gets any credit—she did the curtains, and then God helped me at the last minute by making the curtains wiggle. I had no idea they were going to do that. Our brilliant design idea was to make the room big enough so you don't have that dreadful thing that happens in 90 percent of all restaurants, which is that the tables are too close together. It was also very great luck to get the last bit of French walnut available. Let's go further: I was very lucky to have the boss's daughter at work on the design. And an unlimited budget.

#### HOW TO LIVE TO BE 93

When I'm in town I eat lunch at The Four Seasons and I have the foie gras. It's soft and mushy and you can't ruin it.

#### FAVORITE LANDMARK

McKim, Mead & White's University Club, and the dining room is the best room there.

#### HOW HE'LL BE SPENDING THE MILLENNIUM

There is no millennium to me. I just go on working faster and faster. I have no more time.



# 2000 rooms to be remembered



KEEP ON TRUCKING Martha says she can't wait to take her new Chevrolet Silverado up in the Starrett-Lehigh's elevator and park it outside her office. She looked west, to California designers Charles and Ray Eames, for this rare laminated-wood desk and bentwood chair, both from Wyeth. "And I have an iBook, the newest, latest, cutest little iMac from Apple," the cybershopkeep says proudly. The cactus seemed appropriate for this oasis in an arid area, she adds. "Cacti thrive nicely in offices, which are often overheated, underheated, or underwatered." (Stewart's sweater is by Prada; her slip-ons are Ralph Lauren.)



# The Great White Open

## MARTHA STEWART

BORN Jersey City, New Jersey, 1941.

WHY HER? Martha has many faces. The *Über*-housewife. The Old World grandmother you never had. The globe-trotting friend who makes you try new cuisines. But when it comes to interior design, she's had an undeniably pervasive effect, yanking the purple velvet off the mystical practice. When she included Depression glass in her 2.2 million+ reader *Martha Stewart Living*, the market for the mass-produced dishware soared. Who else taught the fly-over about thread count? Who else made you consider, *really* consider, sponge-painting your den? Last year, Kmart shoppers and others schlepped \$750 million worth of Martha merch back to their houses, which is where they tend to catch her daily syndicated shows. Stewart started *Martha by Mail* in 1995 and has ratcheted up her Internet operations so bell jars and garden clogs are now a mere mouse-click away. All that landscaping and collecting and homekeeping will pay off when Stewart carves an estimated \$450 million off her upcoming IPO.

### LATEST DECORATING PROJECT

The 75,000-square-foot ninth floor of the Starrett-Lehigh Building at 601 West 26th Street, where Martha Stewart Living Omnimedia will be brushing the sawdust off state-of-the-art open-plan offices come March.

WHY HERE? "It's an emerging neighborhood—a new frontier—and I like to go where people are just starting to go," says Stewart. "To me, a great room is one that has proportion, light, air; is comfortable; and has views of something. Most people don't understand that employees need air and light in the office."

### WHERE SHE'S HAD THE MOST IMPACT

"With our paint line, I've had a significant influence on color. We've also had a big influence on getting people to edit rooms so what's in them is necessary and useful and simple."

PROMISING HOME TECH "I've been to Bill Gates's house, and I am enamored of the changing art display; I didn't find it at all disappointing or ridiculous. And I'm planning to get a flat-screen TV, though I don't have a wall right now to put one against," she says.

PHOTOGRAPHED BY TODD EBERLE

Makeup by Deon Jones for Artists. Hair by Steven Ward at Garren N.Y.





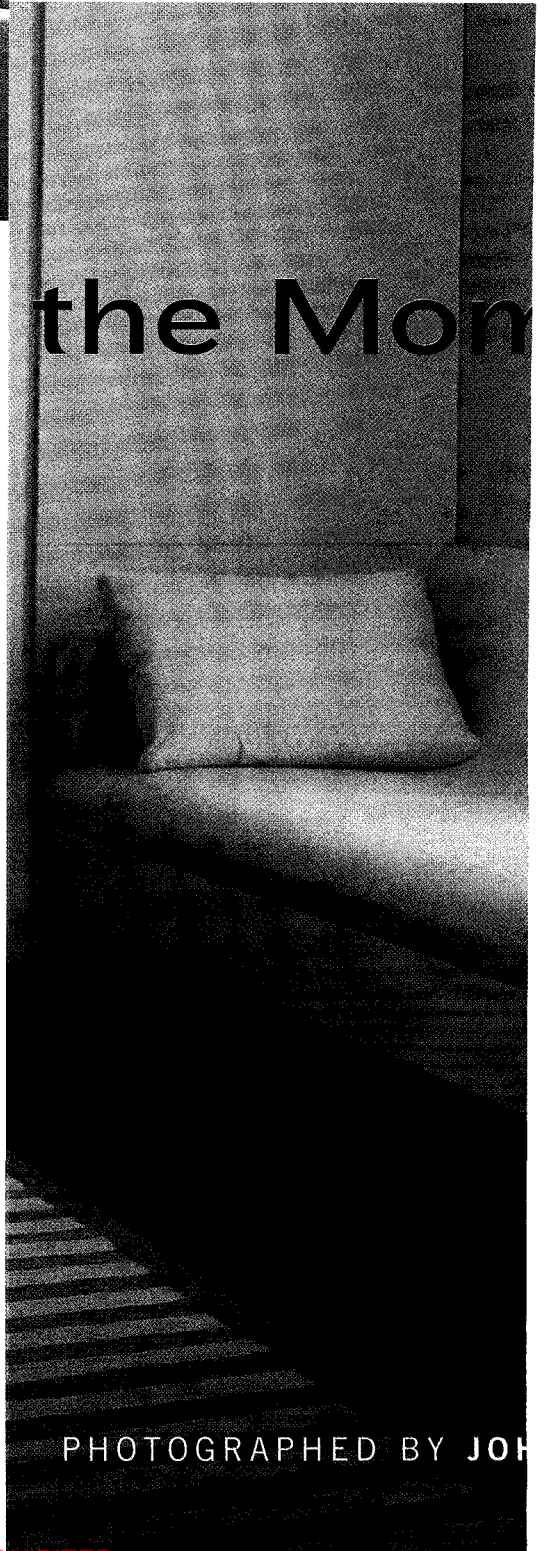
City living limits you  
that fundamental  
classic living space  
owners into th

# Heat of the Mom

On Lower Broadway, Tsao & McKown warms up a cool minimalist loft with a gas hearth and spicy reds.

"BURNING LOGS ALWAYS FEELS SORT OF DECADENT," SAYS ARCHITECT Calvin Tsao. "It's purely decorative *and* you're cutting down trees." Environmental considerations aside, Tsao and partner Zack McKown's real public service at the turn of the century is that they've finally liberated gas fireplaces from the taint of the tacky. "Here it's just a line of fire," says McKown, "a little sculpture you can turn on at the push of a button." Modern conveniences presented in a luxe wrapper are a Tsao & McKown Architects trademark. In this 4,000-square-foot loft on Lower Broadway, the banquettes have been dog-proofed with durable white leather, stove burners are tucked under stainless lids, and the owner has concealed the detritus of living in closets that pass for innocuous ivory walls. "We try to work in as much hidden storage as we can, as it seems to make for a more peaceful environment," Tsao says. "I mean, I enjoy evolving clutter—but I don't want to look at it." The owner's only requirement was that the loft be a sturdy frame for his extensive collection of Oceanic art. That meant shopping for colors in the spice market—a cinnabar headboard, a bedspread striped with cardamom, mustard-seed-yellow walls. Wool curtains match a raffia headpiece in the primitive collection. "The floor was chosen mainly to root the artwork," says McKown, noting, "It has the same depth of brown as the earth."

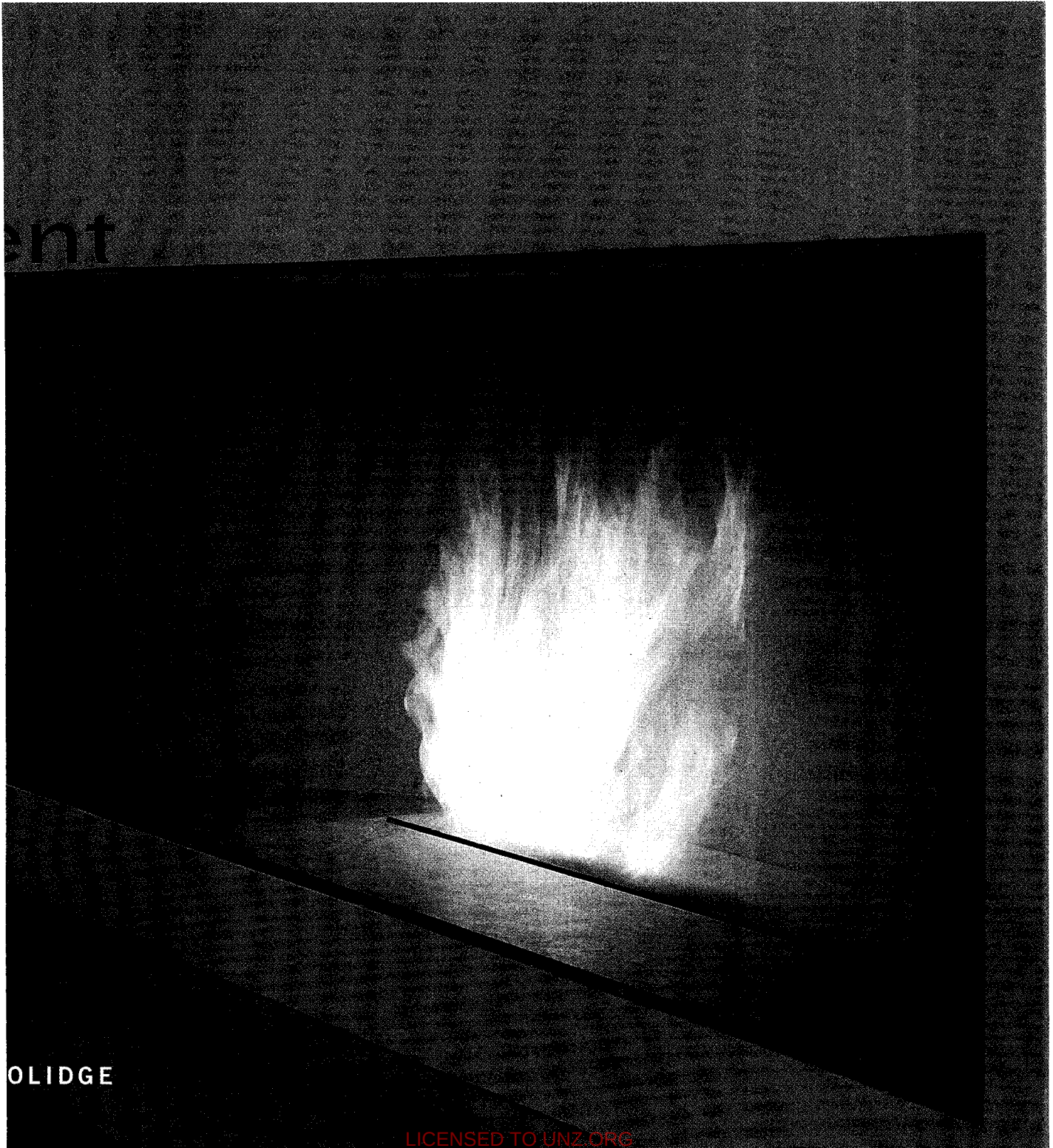
**UP IN FLAMES** The soapstone box framing Tsao & McKown's fire sculpture is a trapezoid designed to help the hearth appear centered in the room. Banquettes worked into the loft's walls send a cozy subliminal message. Above, the architects designed the sofa on the left to be as wide as a queen-size bed; it was then covered in Rogers & Goffigon fabric. Smurfy chairs by Guesippi Raimondi wear a double-stretch material more often seen in skiwear. Jack Pierson's digital image of the sun glimmering across the sea suggests an extra window.



PHOTOGRAPHED BY JOH



tions—forget ranch, shingle, or Colonial—but there is still  
bulous four: prewar or postwar, loft or townhouse. Here, those  
ve been reimagined and refurbished to flash-forward their  
enty-first century. To the millennium, and step on it.



OLIDGE



"In the twenty-first century, every home should **still have a fireplace.** There is an ancient tradition of gathering around the fire that must be in our genes. Television is a frightening substitute." —Calvin Tsao







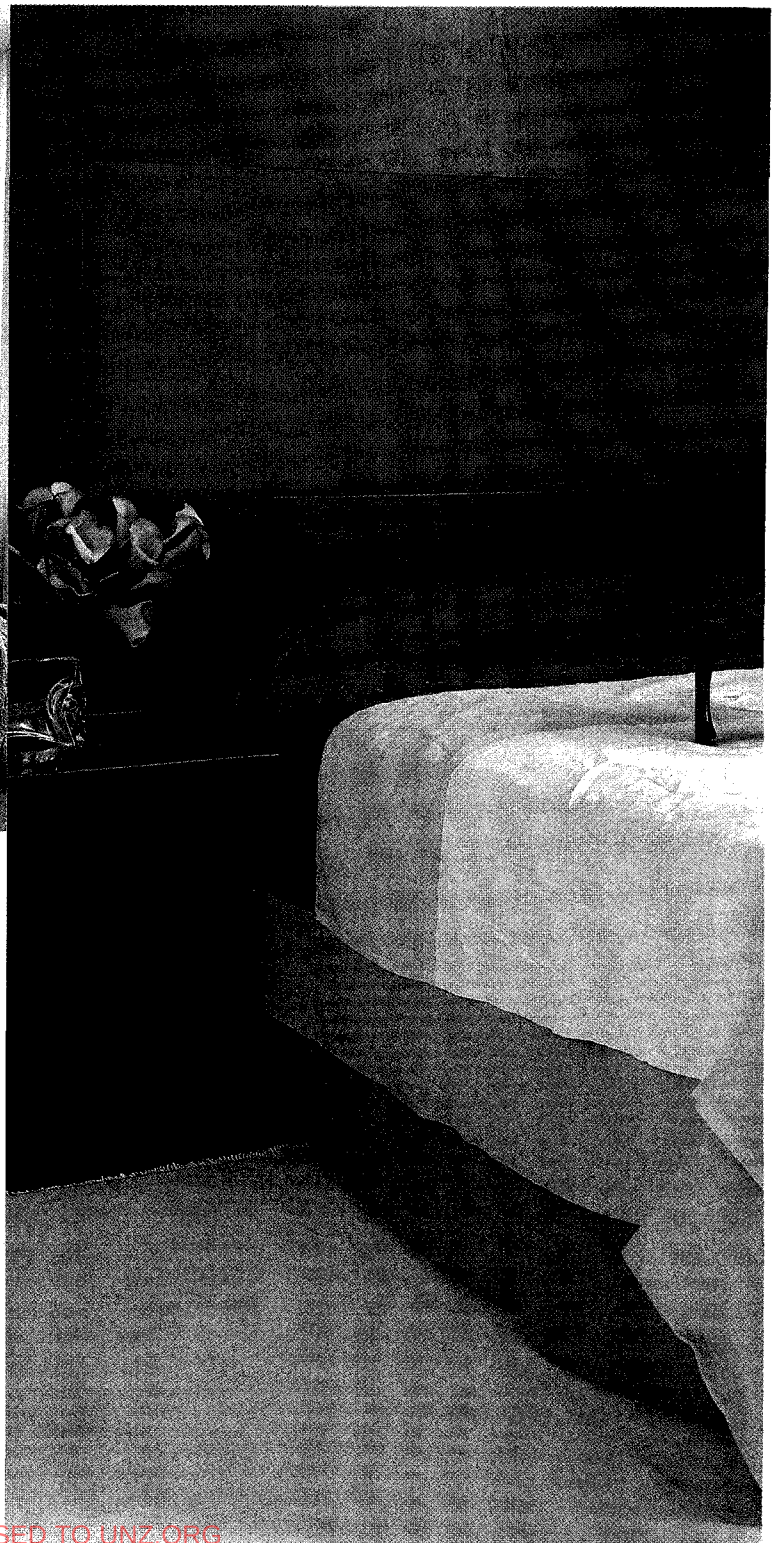
**COUNTER INTELLIGENCE** Above, Gaggenau's stainless-steel cooktop has lids that extend counter space when the stove isn't in use. The trippy overcounter lighting scheme is halogen—"the closest thing to natural-spectrum light," McKown says. "It's just better when you're trying to see whether your steak is done." Near left, Vladimir Kagan chairs from 280 Modern have been recovered in six-ply cashmere from B&J Fabrics. The Tsao & McKown-designed light fixture—a nod to Donald Judd—keeps the twelve-foot-long Brazilian-walnut refectory table evenly lit. A leather Henry Begeulin ottoman came from Barneys. In the smaller breakfast "room," far left, these leather sling chairs by William Katavolos, snared at B-4 It Was Cool, are seventies vintage. Tsao & McKown's blocky light is made of cast paper; their sharp-edged table is a surprising mahogany. A yellow wall flags the entrance to the bedrooms.



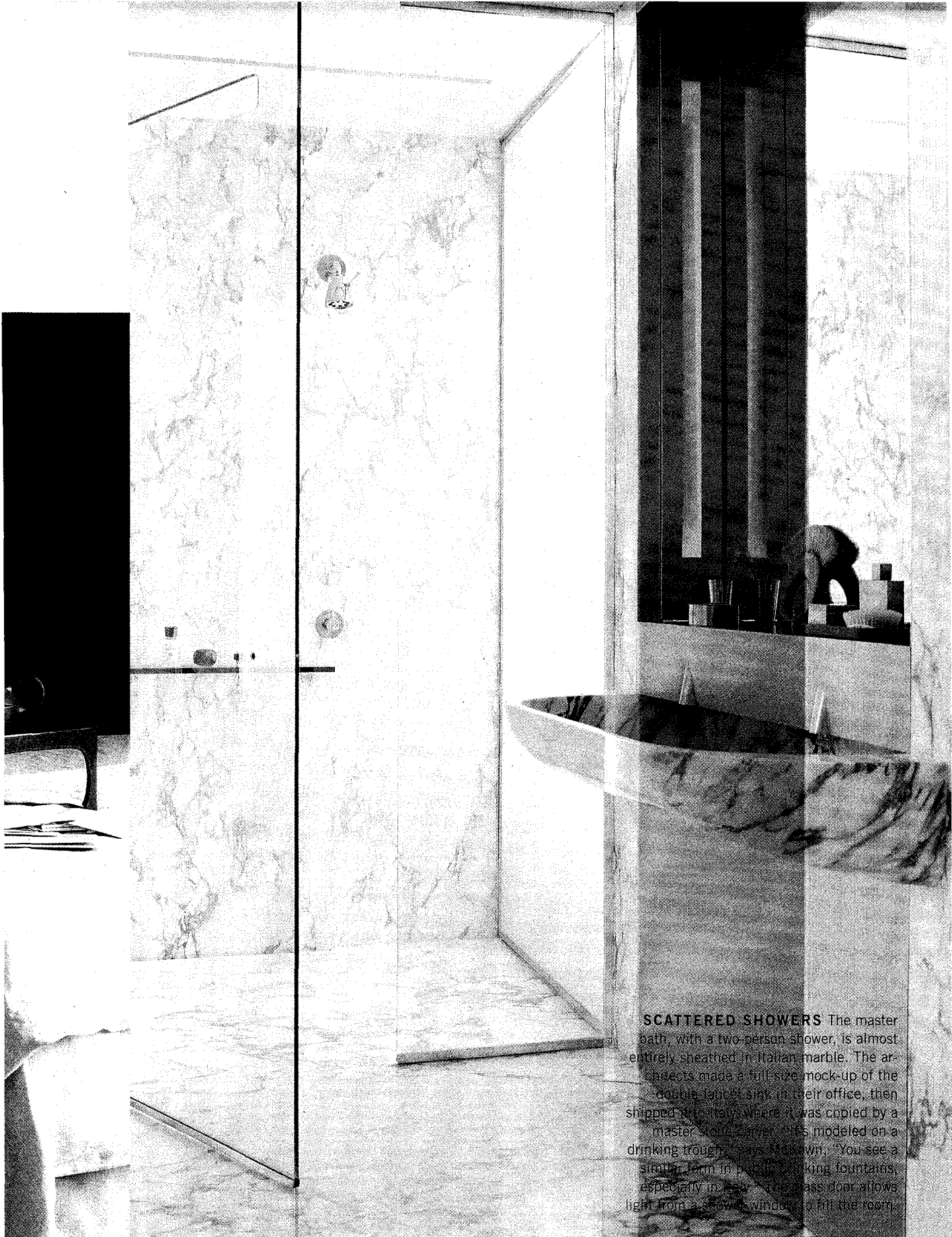
"I read *Green Mansions* as a child, and it was the **anti-architecture** described in that book that inspired me—living completely in nature but in rooms formed by the forest." —Zack McKown



**PLEAT BARGAINING** Above, the "reading corner" in the master bedroom is an apartment unto itself. By floating the ceiling in front of the wool curtains, the architects masked an awkward pair of windows. Fifties Pierre Paulin chairs in their original nubby cotton square off with a Nakashima coffee table. The lamp is a humble piece from the fifties. Right, in the guest bedroom, an inset cinnabar-dyed horsehair panel is indestructible, says Tsao. The Brazilian-walnut floor appears to have crept up the wall, creating a sense of enclosure; a Japanese lacquer tray adds to the orange crush. McKown found the hand-painted linen bedspread at Egg in London and threw in a linen duvet and bed skirt, designed by Fabrica.







**SCATTERED SHOWERS** The master bath, with a two-person shower, is almost entirely sheathed in Italian marble. The architects made a full-size mock-up of the double faucet sink in their office, then shipped it to Italy where it was copied by a master stone carver. "It's modeled on a drinking trough," says McQuinn. "You see a similar form in public drinking fountains, especially in Italy." The glass door allows light from a shower window to fill the room.



2000

the high-rise

# Auld Lang Shine

The century will go out in a blaze of glory at Benjamin Noriega-Ortiz's silvery supernova of an apartment with its view of Times Square's crystal ball.

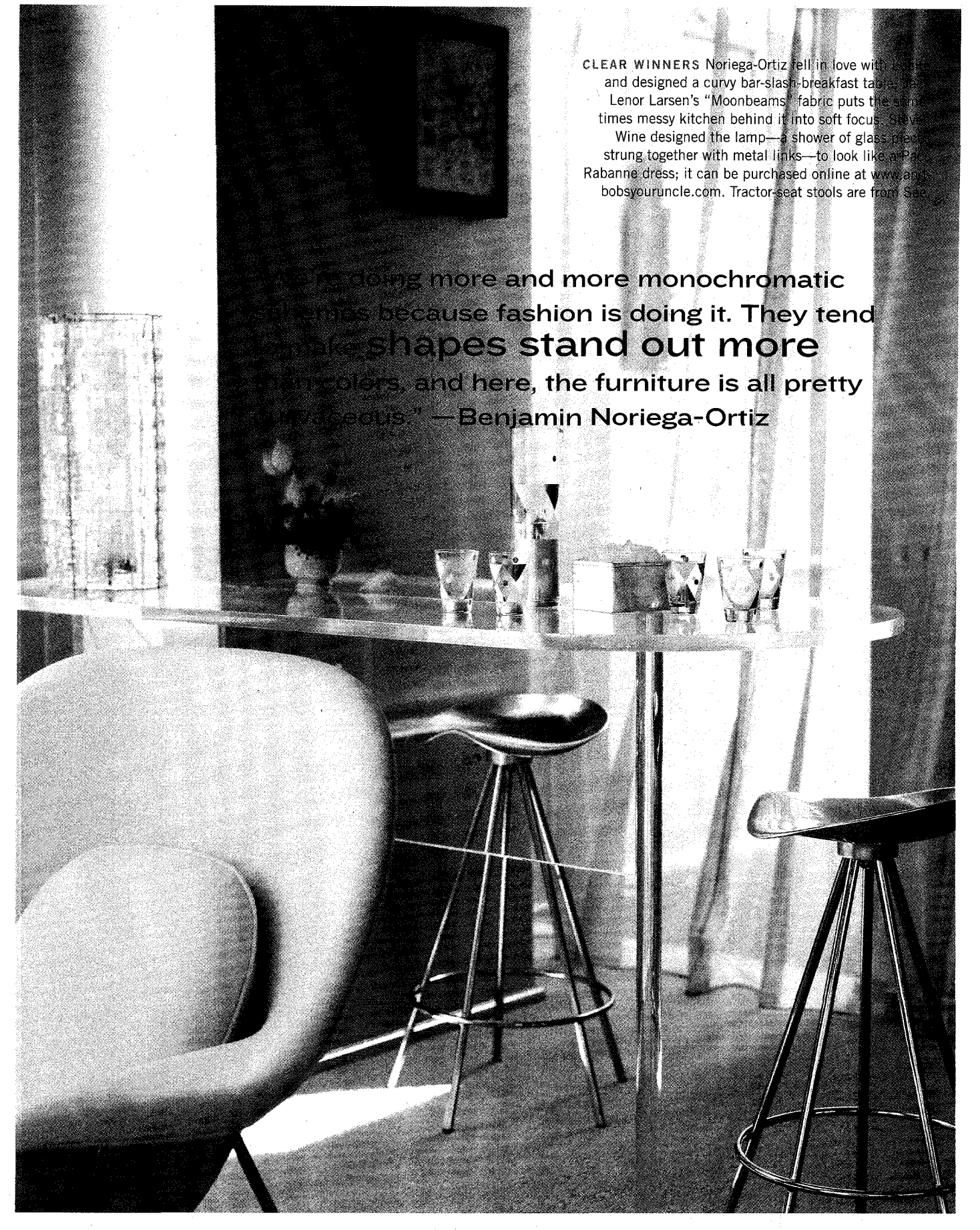
**ELEMENT OF STYLE** "After three or four trials, Gotham Painting Company came up with a mixture of aluminum paint and fixative and decided to spray the apartment," Noriega-Ortiz says, still chuckling at his folly. "They sealed all the vents and windows. These people came in with masks—they looked like astronauts." The entire process took three days and ten coats. Gray plastic chairs by Steen Østergaard were purchased on eBay.

PHOTOGRAPHED BY PIETER ESTERSON





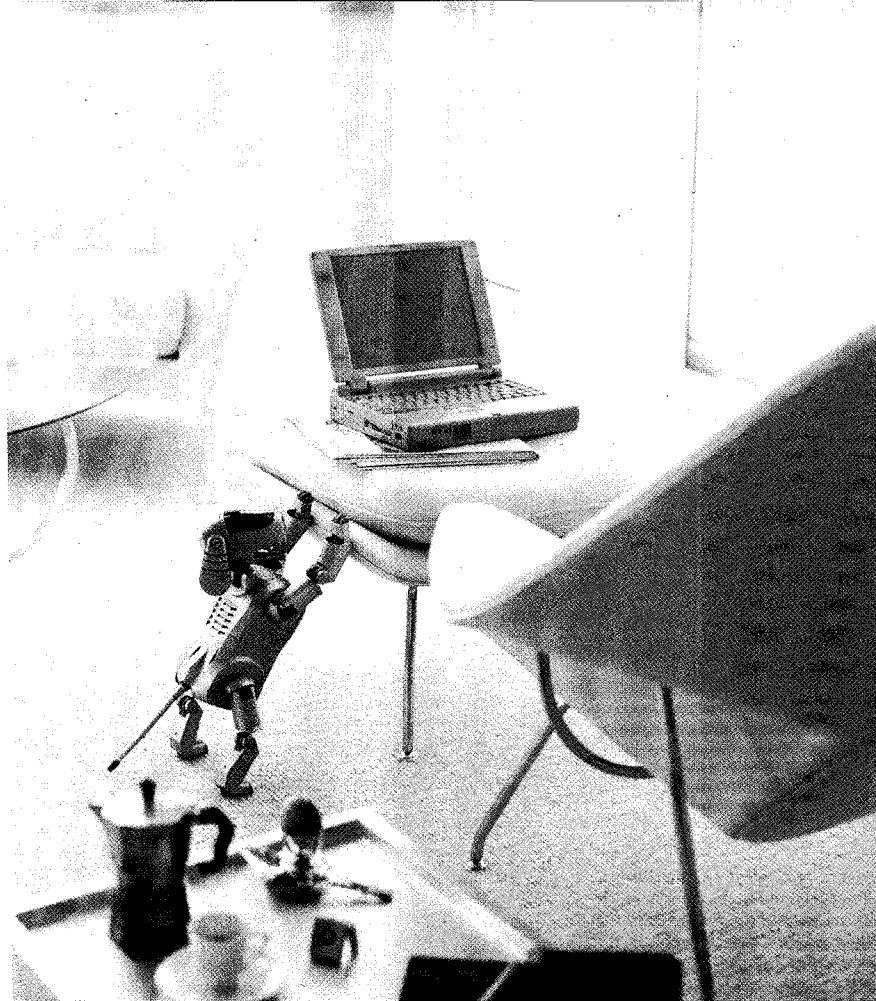




**CLEAR WINNERS** Noriega-Ortiz fell in love with light and designed a curvy bar-slash-breakfast table. Jan Lenor Larsen's "Moonbeams" fabric puts the sometimes messy kitchen behind it into soft focus. Steve Wine designed the lamp—a shower of glass pieces strung together with metal links—to look like a Paul Rabanne dress; it can be purchased online at [www.andbobsyouruncle.com](http://www.andbobsyouruncle.com). Tractor-seat stools are from See

"We're doing more and more monochromatic schemes because fashion is doing it. They tend to make shapes stand out more than colors, and here, the furniture is all pretty monochromatic." —Benjamin Noriega-Ortiz





WHERE WILL YOU BE SPENDING NEW YEAR'S Eve? For interior designer Benjamin Noriega-Ortiz, the easy answer—at home—is also the most spectacular. His forty-fourth-floor apartment, at 43rd Street and Eleventh Avenue, will have a view of the Javits Center festivities, Times Square's crystal ball, and fireworks in two states. And every millennial moment will be reflected countless times in this disco ball of an apartment.

"It had been very warm and casual, with wood floors and white furniture," Noriega-Ortiz remembers. "But now I'm in a new relationship, and I thought, New life, new *everything*. It's something a lot of my clients go through when they get a new wife." One day, staring at the tin ceiling of his boyfriend's store, he saw the future, and it was aluminum paint. "The metamorphosis here was astonishing," he says. "Everything was reflected; you could see the Hudson River in the ceiling."

Noriega-Ortiz was unstoppable, hunting down a fabric from the eighties called "Moonbeams" for the curtains, installing a transparently stylish acrylic countertop, building a glittery banquette out of his mirrored wall. Plastic furniture came from that exclusive showroom eBay.

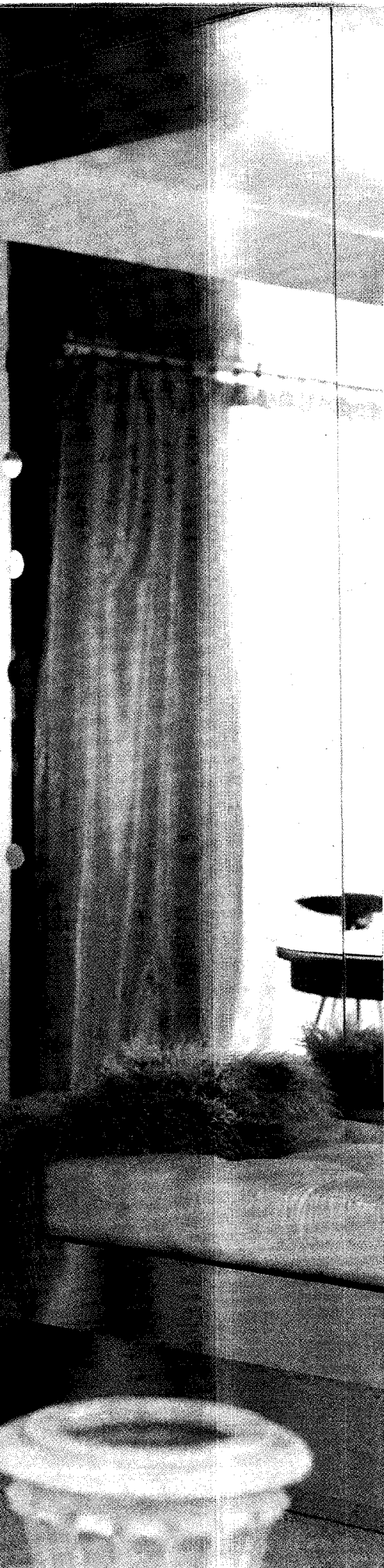
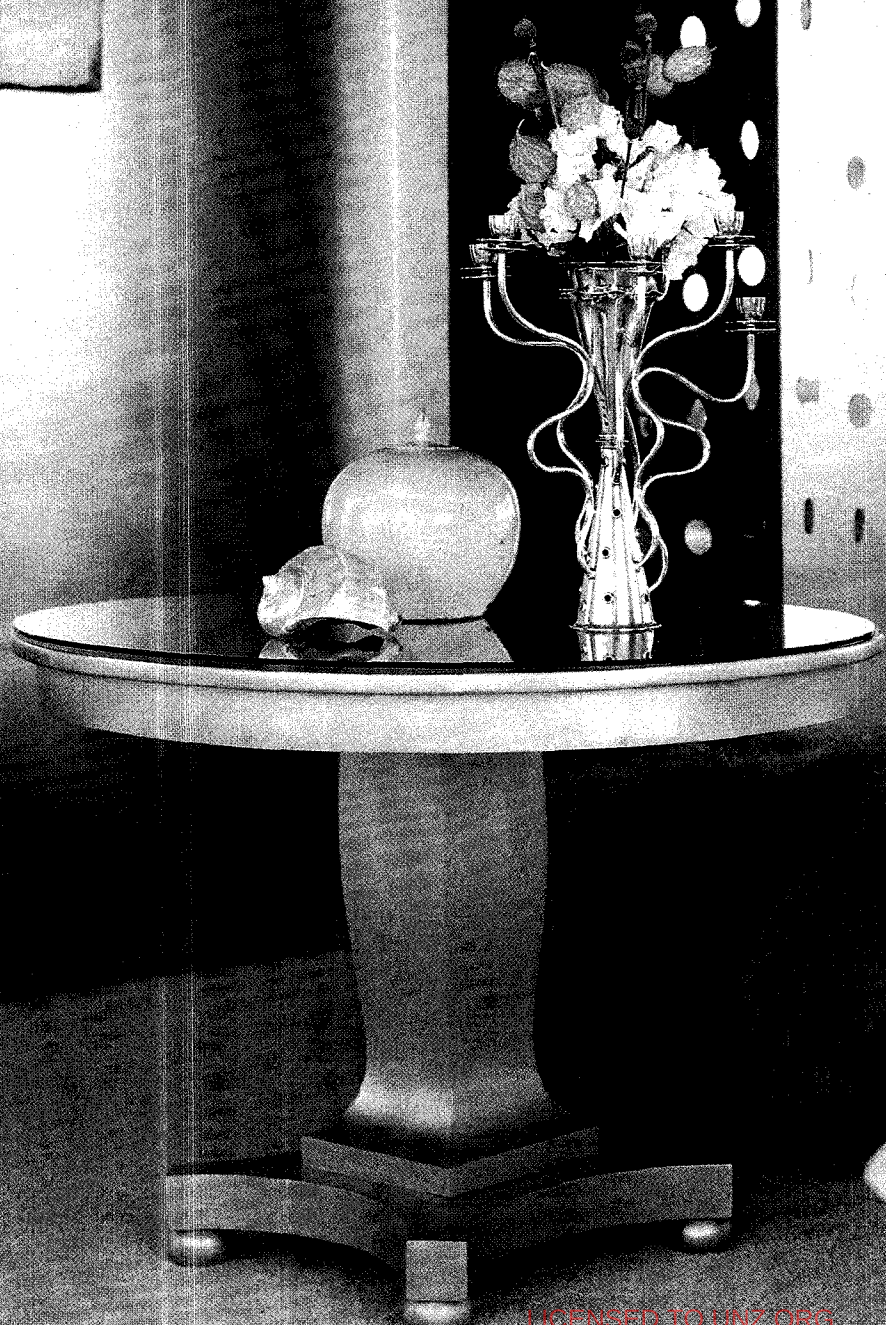
"My boyfriend, Steven Wine, was in love with these seventies acrylic chairs, and I waited until the last eight seconds of the auction to put in a bid," Ortiz says. "Four chairs for \$551 and one cent, for God's sake. On Lafayette Street you can't get an acrylic chair for \$1,000!" To make the curvaceous seats comfortable, Noriega-Ortiz ordered up silvery cushions. Fabrics were inspired by a source any flat-screen-TV addict can relate to—"In *Star Trek*, whenever you'd see a bedspread, it was shiny," he says. "That was everybody's idea of modern."

Still is.

**MOON UNITS** Above, the repro Eero Saarinen womb chair and ottoman were upholstered in a Knoll fabric that's a good marriage with the wall-to-wall; it's the most comfortable modern chair Noriega-Ortiz says he knows of. Aibo, Sony's hot new robot dog, wants to get in on the eBay action. Donghia's silver-leaf "Paris" tray table serves up a Porthault egg cup and spoon. Below left, the harlequin martini glasses are vintage, purchased on eBay; the box-cum-ice bucket is from Troy.



**SUNNY AND SHEER** A flashy mobile fashioned out of Chinatown mirrors and fishing line functions as a cheap vertical strobe light. The dining table has an unexpected pedigree: It's Biedermeier, and when Noriega-Ortiz saw it at Greene Street Antiques, he says he asked them to chop it down by one inch before painting it silver, "and they were in shock." Wax paintings here and in the bedroom are by Japanese artist Hiro Yokose; they remind Noriega-Ortiz of the Hudson River School. The "Simon" candelabra is by Borek Sipek.





"We've been doing wood floors for so long that wall-to-wall carpet was actually a big decision. This one feels wonderful, so we're suddenly on the floor all the time. It **cleans the apartment visually.**" —Benjamin Noriega-Ortiz



**MILKY WAY** Above, Noriega-Ortiz takes a time-out from the glitz in his bedroom, painted a flat Benjamin Moore white; a wall-to-wall headboard furthers the illusion of space. The Sharp TVs on the plastic-topped Chinese altar tables are new toys: "We like to switch on movies late at night," says Noriega-Ortiz, "and one person can watch with earphones while the other is sleeping." (Eventually, he'll be attaching them to swing arms.) Wine devised these bedside lamps out of bicycle reflectors. A machine-embroidered polyester from Coraggio—more often seen in curtains—makes a cloud-light bedspread.



# Understatement

"OUR FIRST IMPRESSION WAS THAT THE building was so connected to the historic monuments of New York City that you didn't need to add any more things onto it," says Gisue Hariri. That's a rare statement for an architect whose usual mandate is addition, not subtraction. But this penthouse on lower Fifth Avenue isn't just any apartment—from its wraparound terrace you can see the Washington Square arch, the Hudson River, and the Empire State Building. Hariri, whose sister Mojgan is her partner in Hariri & Hariri, hauled that view inside by demolishing a warren of rooms and embracing the Deco building's idiosyncratic mechanics. "We treated it almost like an archaeological site," says Gisue, who celebrated the water pipes by having them cleaned and then displayed in the equivalent of a museum showcase. The client, a scholarly bachelor attorney, asked only for shelf space. His bedroom and library inhabit their own floor up a cantilevered cherrywood stairway. The bookcases are on pivots, so the client can move freely between his bed and his reading or wall himself in for serious study. "He had seen our work and liked the quietness and serenity of it," says Gisue. "We wanted to create a quiet, contemplative, monastic space for this person who loves books."

Hariri & Hariri bare it all at this prewar penthouse with a book-lined inner sanctum upstairs.

PHOTOGRAPHED BY PAUL WARCHOL



**ANOTHER TRICK IN THE WALL** Opposite, cherrywood steps, supported by sharp steel brackets, melt into a limestone floor: "It's like watching water flow down and become stone," says Gisue. The vase trio on the pearwood stereo cabinet (which is also at one with the stone) were made by Jonathan Adler. Left, "The furniture is very bulky and very simple. We wanted strong, monastic pieces that could hold their own in the middle of this very light and airy apartment," Gisue says, pointing to the coffee table's dense legs and the sofa's eight-foot sweep. Christian Liaigre at Holly Hunt is known for executing these hefty wenge pieces with grace and wit.

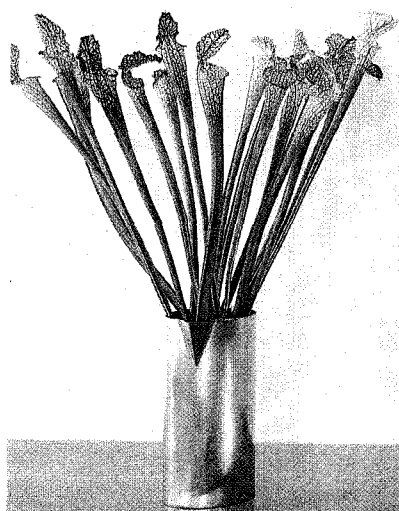


the Year





Our struggle always is to be  
able to connect to the building  
the surroundings. There is a  
certain honesty that comes with  
**showing columns**  
**and beams."** —Gisue Hariri







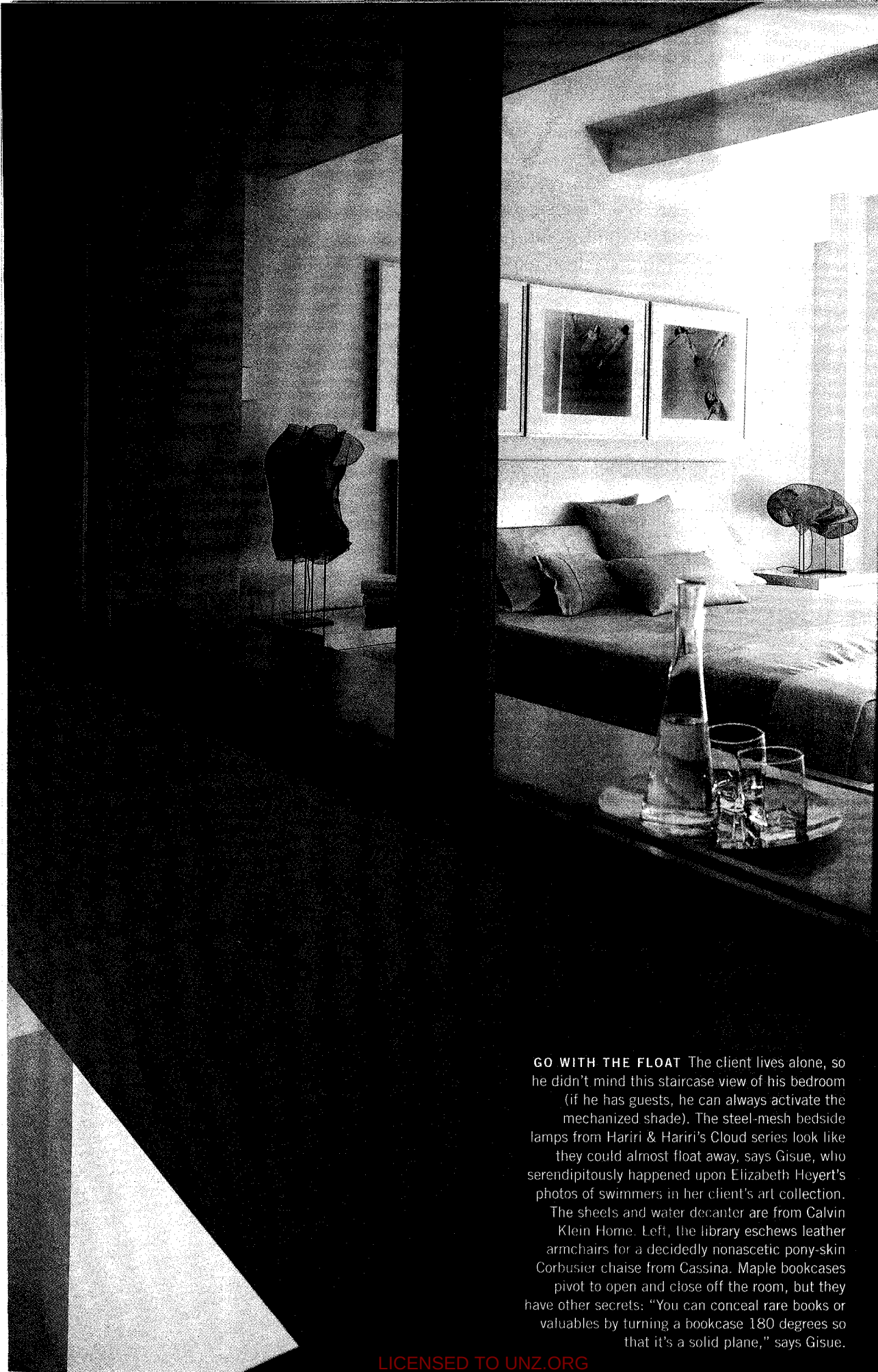
**PIVOTAL MOMENT** Far left, a squared-off stainless-steel door conceals a downstairs powder room. The Hariri sisters found the sink inside (near left) at Hastings. Made of beech and stainless steel, it harmonizes well with the apartment's wood-metal-and-stone palette. Above, pipes exposed in a vitrine demarcate the boundary between the dining area and the living room. Chris Lehrecke's oval mahogany table and spindly composite-wood chairs are an unexpected light touch. Lehrecke's stump-like stools (available at Pucci International) migrate around the apartment, where they're used as tables and seats. The floating sideboard is pearwood; the brushed-metal pitcher, Calvin Klein Home.





"Our hope is to eventually use technology as a building block: Your **library would now be a screen** in the wall, and you would have books without really having books." —Gisue Hariri





**GO WITH THE FLOAT** The client lives alone, so he didn't mind this staircase view of his bedroom (if he has guests, he can always activate the mechanized shade). The steel-mesh bedside lamps from Hariri & Hariri's Cloud series look like they could almost float away, says Gisue, who serendipitously happened upon Elizabeth Heyert's photos of swimmers in her client's art collection. The sheets and water decanter are from Calvin Klein Home. Left, the library eschews leather armchairs for a decidedly nonascetic pony-skin Corbusier chaise from Cassina. Maple bookcases pivot to open and close off the room, but they have other secrets: "You can conceal rare books or valuables by turning a bookcase 180 degrees so that it's a solid plane," says Gisue.

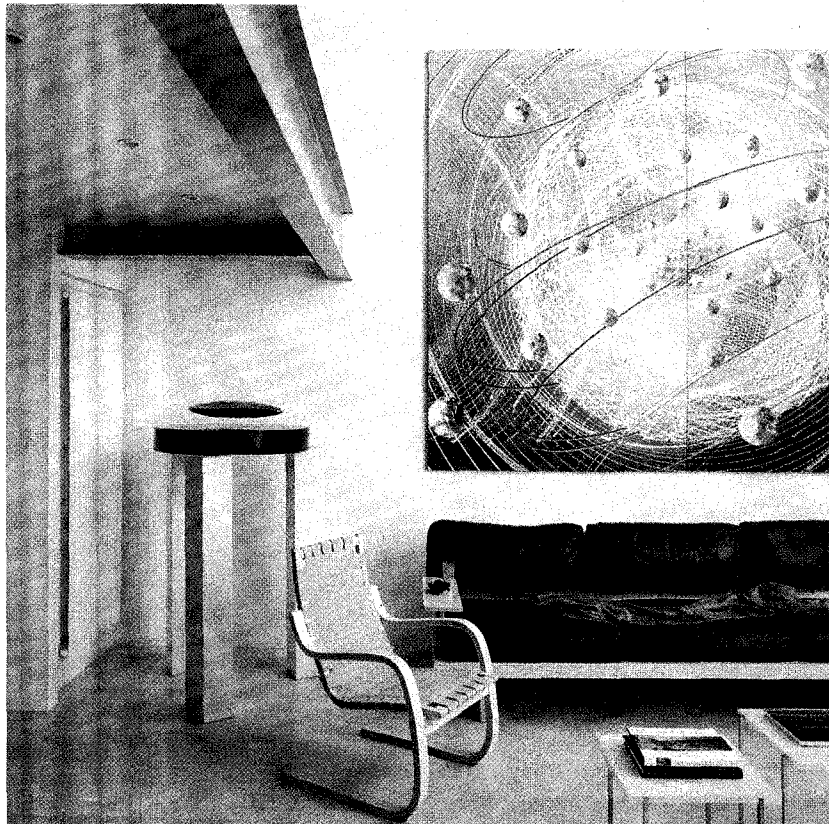


2000

The Townhouse

# Global Village

He's American, she's Japanese. Architect M. N. Ahari decided their brand-new townhouse could use some more Eastern exposure.



A HOUSE, LIKE A FILM NOIR DAME, CAN BE TANTALIZINGLY TWO-FACED: BUTTONED-up in front with a thigh-high slit bringing up the rear. Now stepping out on the town is this West Village townhouse, which M. N. Ahari gutted and overhauled for an East-West (Japanese-American), left-brain-right-brain (artist-physician) couple. From the street, there's still that handsome 1850-something façade. You'd never guess that there was a new glass heart and a Zen-like soul inside.

"It was absolutely decrepit; nobody had lived there for 30 years," Ahari remembers. When the couple bought it, the house was missing windows, floors—even a front door. He left the ground floor's surviving stone shell in place but fleshed out the structure with glass and steel. "Brownstones are very, very dark, so, of course, we started talking about light," Ahari recalls. A three-story window on the building's spine lets the sun shine in. Tom Shannon's sculpture of a metal disk floating over a long-legged magnetized base also proved inspirational: Stairs levitate in the backyard, a transparent sink hovers between the bathroom's white walls, and, in the artist's top-floor studio, the roof dissolves into a row of slim, slanted skylights. The couple can host anything from a Thanksgiving feast to a tea ceremony with their dining table that drops to cushion height—proof, of a sort, that technology *has* made the world a little smaller.

PHOTOGRAPHED BY WILLIAM WALDRON

**OPEN HOUSE** This page, Havabasa limestone squares used in the patio creep under Ahari's steel-and-glass back door, a homage to the Japanese fish-skeleton staircase leads to a communal garden. Left, Tom Shannon's UFO-like sculpture has been tucked in a corner under one of the new steel beams. (The intergalactic painting is also one of his.) This sofa, upholstered in mid-century leather and made of the same bleached curly maple as the floors and doors, was designed by Woven Wind; the bentwood chair is an Aalto.







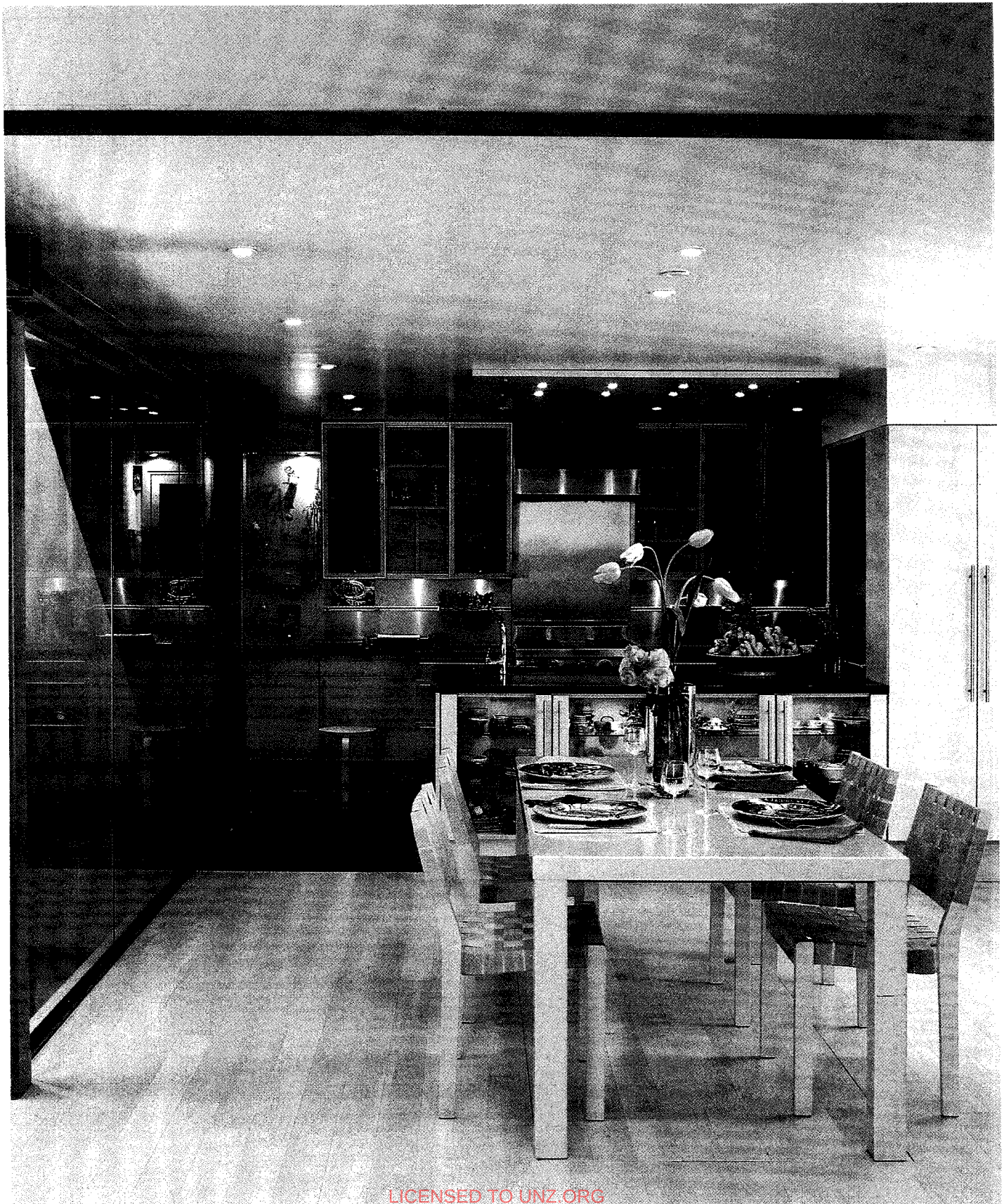


**GROUND CONTROL** This page, with the removal of a panel in the floor, the streamlined curly-maple table may be lowered for Japanese-style dining; bean-curd sweets from Minamoto Kitchoan (near right) arrive on Romig Streeter ceramics. The family actually barbecues inside with this Rais wood-burning stove. The graceful Yoruban funeral bed and African screen play off the stone walls' earthy tones. A mechanical scrim is the die-hard minimalist's drapes. Opposite, Ahari didn't want to break up the room, so he used glass to slice off the staircase.





“Everything works in a minimalist interior—it’s not just a look. When you create a whole environment, you can **add whatever you want**. You could throw an African bed or a beautiful Louis Seize chair into this house, easily.” —M. N. Ahari

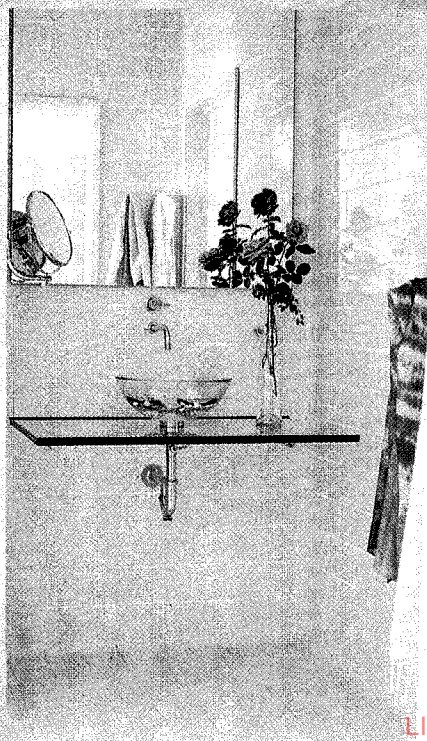




"Definitely, in the next century, we're going to be talking to our refrigerators. But that's not going to change the *forms* of the way we live. Structural engineering needs to wake up; **we could have glass floors.**" —M. N. Ahari







**GO TO THE MAT** The lady of the house asked for a traditional tatami bed with some concessions to comfort, like the adjustable slatted backrest and the Pratesi sheets. A shoji screen, made by Morohashi Contracting, filters the light and covers the restored windows. Far left, the top floor of the original townhouse had a smashed-up set of forties atelier windows, the only vestige of a former artist-tenant; Ahari replaced the rotten wood frames with steel and glass. A bottle installation by Motoe lines the sill. The artist-owner's calligraphy tools are strewn across the floor, where she works. Near left, in the bathroom, the owners like to float gardenias grown on the roof in the Vitraform sink.

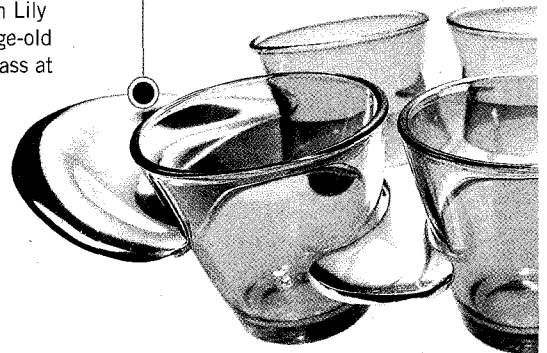


Casual, high-style  
toilets, computer screens even

# The Fut

The prototype Philips **flat-screen TV** anticipates the day when flat-screen TVs will be as sharp as HDTV images or Digital TV screens, wireless and on wheels so any room can become a home theater. The detachable wireless mini-screen will allow a dissenting family member to check out what's going on on another station. (Availability and price undetermined.)

Sure to make a splash at buffets and cocktail parties of the future, Yves Béhar's Lush Lily **tray-and-glass sets** cleverly solve the age-old problems of how to hold a plate and glass at once and how to prevent glasses from skidding or unbalancing a tray when removed one at a time. They will be in cast aluminum, molded plywood, and translucent recycled polypropylene. Available early next year, price undetermined (415-908-1492).





2000

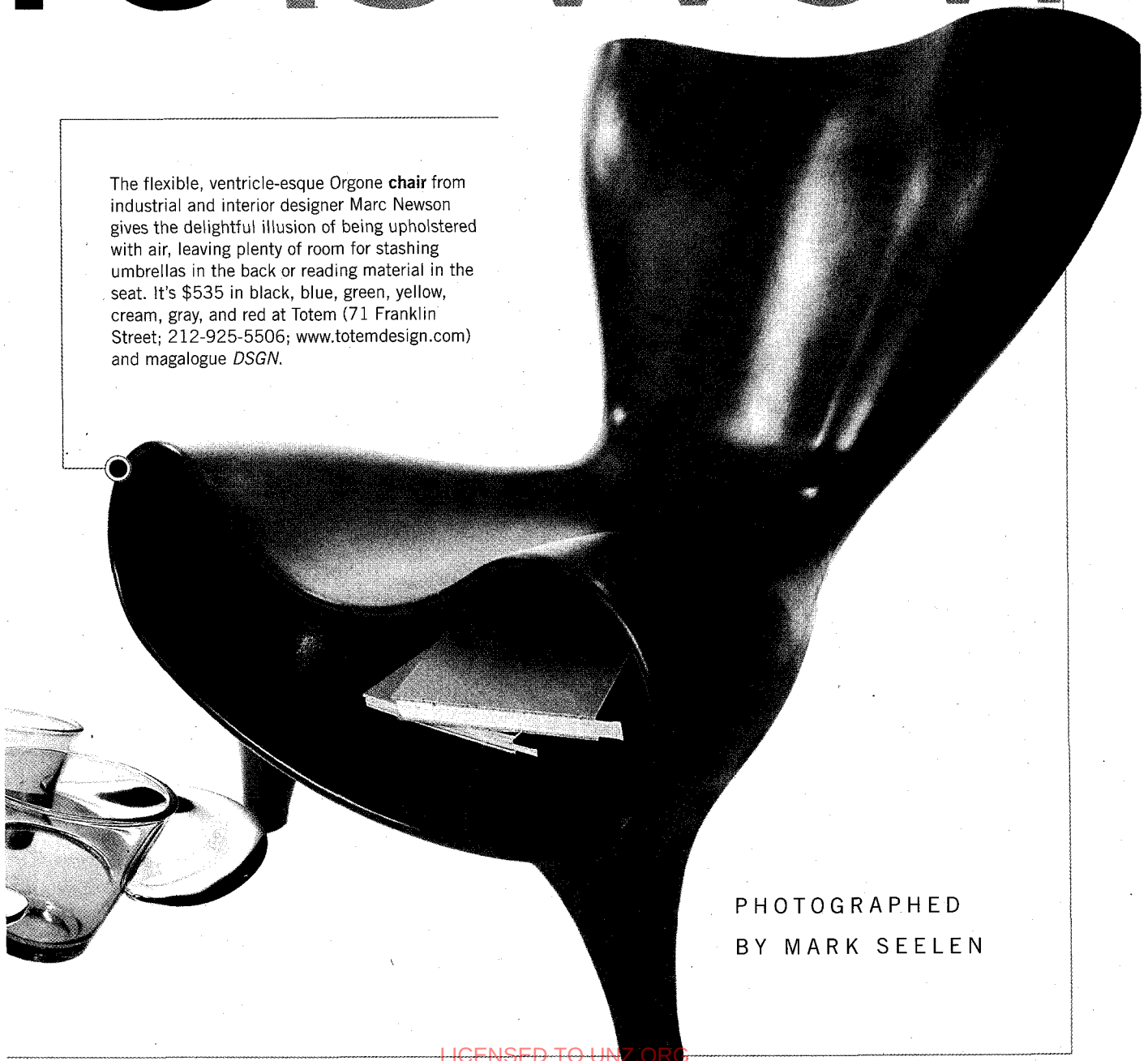
the living room

istic furniture, robotic vacuum cleaners, fanny-friendly  
ere: The Jetsons aesthetic is back. And this time, it works.

By Victoria Rowan

# re Is Wow

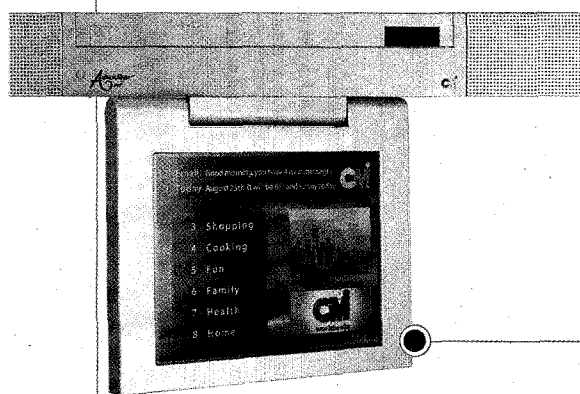
The flexible, ventricle-esque Orgone **chair** from industrial and interior designer Marc Newson gives the delightful illusion of being upholstered with air, leaving plenty of room for stashing umbrellas in the back or reading material in the seat. It's \$535 in black, blue, green, yellow, cream, gray, and red at Totem (71 Franklin Street; 212-925-5506; [www.totemdesign.com](http://www.totemdesign.com)) and magalogue *DSGN*.



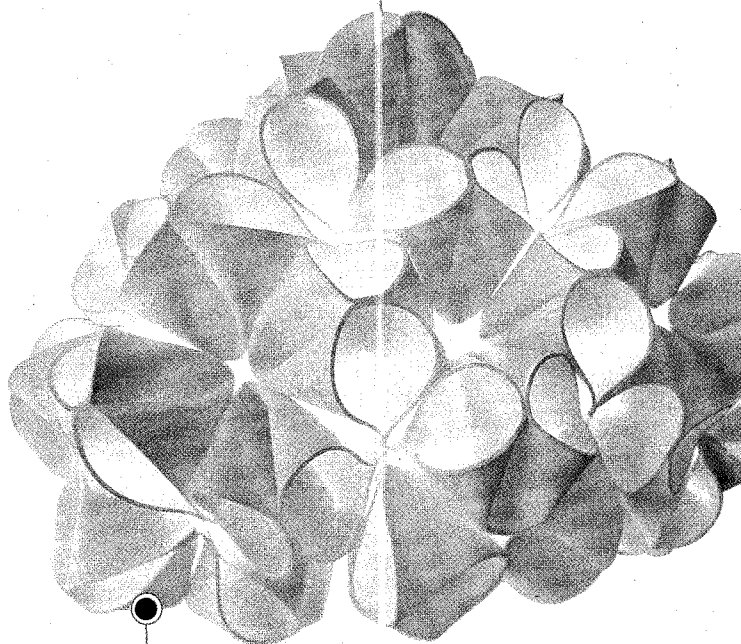
PHOTOGRAPHED  
BY MARK SEELEN



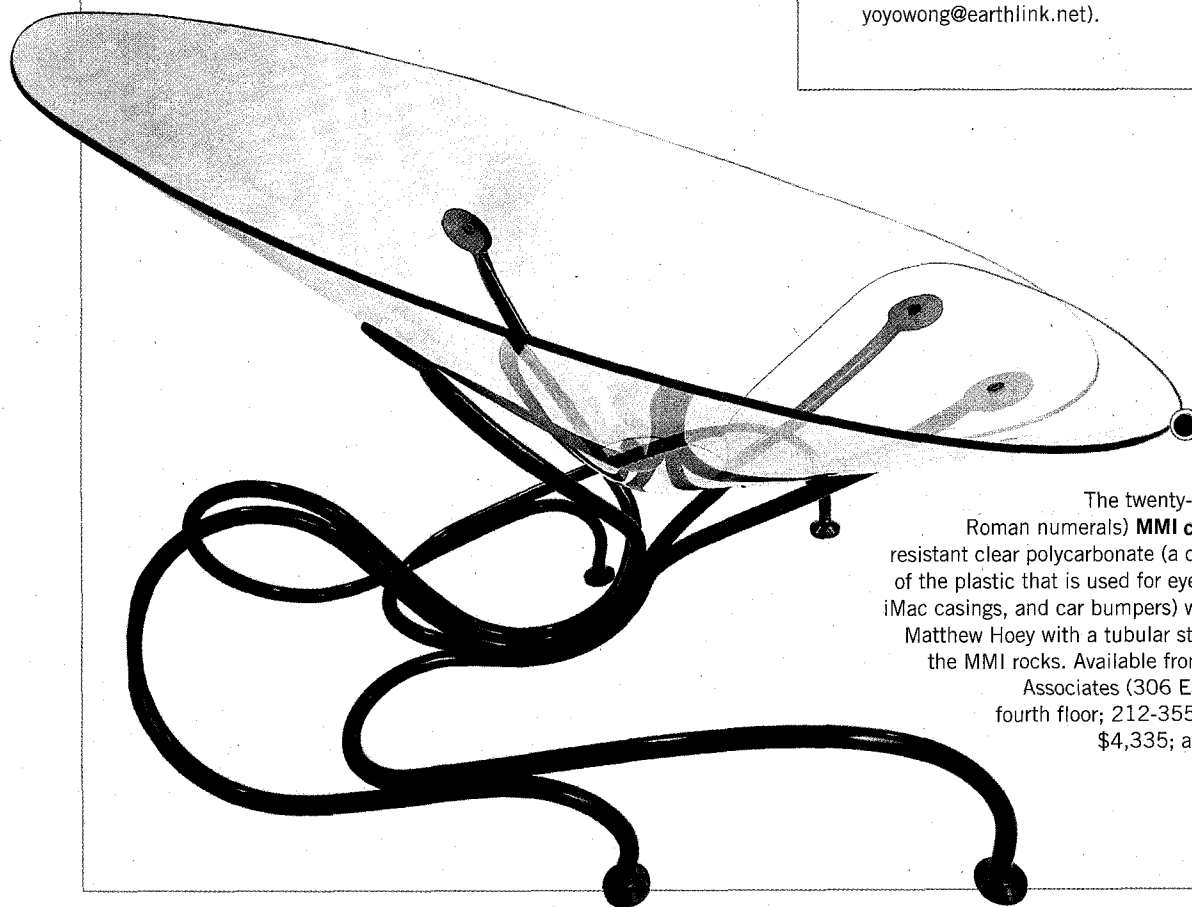
# 2000 the kitchen



CMI Worldwide's Advantage 2000 **kitchen resource computer** is the kind of multifunctional whizbanger that could help hyperlink overachieving family members' schedules. The under-the-cupboard model with cordless keyboard has a flat LCD screen that flips up out of the way, an audiovisual CD player, and Internet capability; it's under \$1,800. Also available in a conventional TV model, under \$1,600 (206-448-0354; [www.cmiworldwide.com](http://www.cmiworldwide.com)).



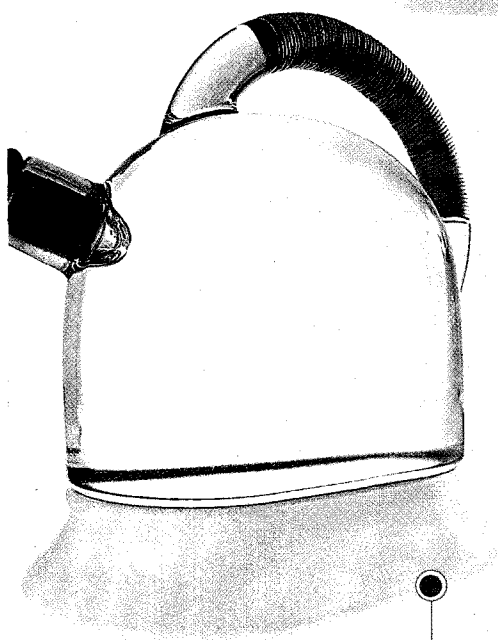
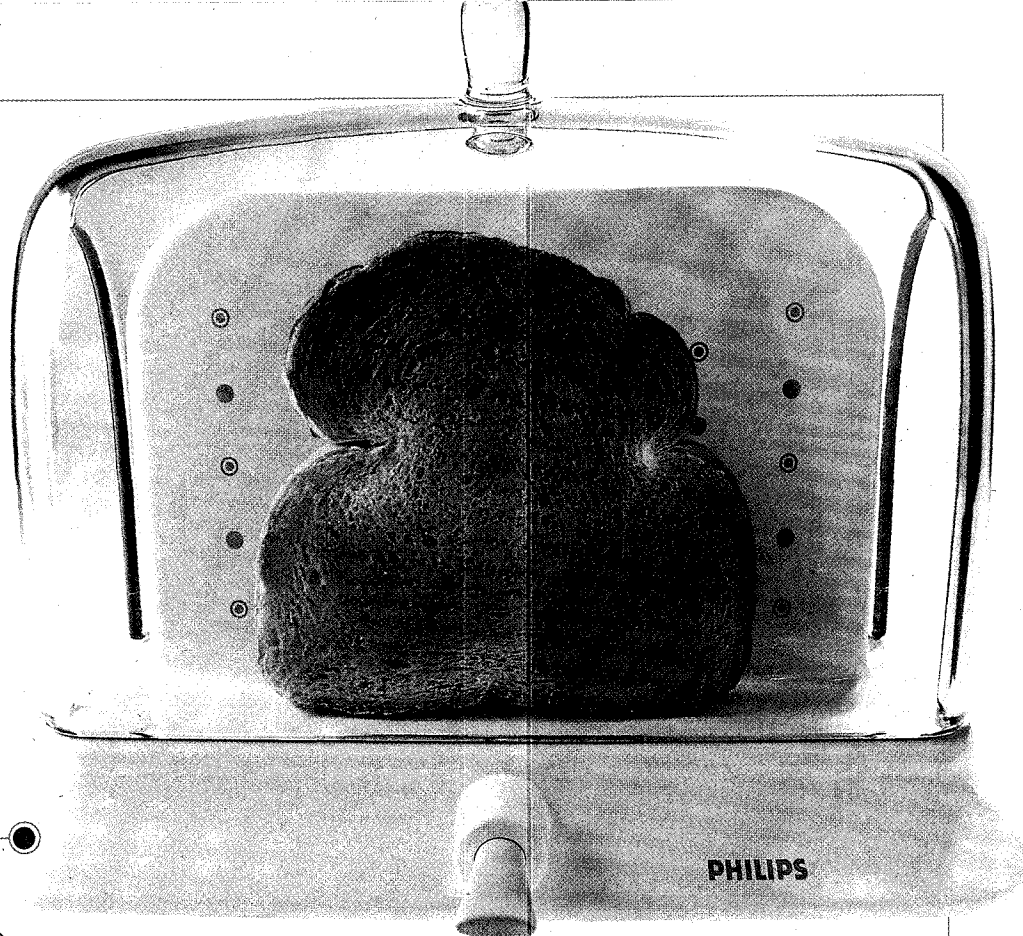
The **pendant lamp** from Yoyo Wong's Ori series (think origami) is folded from E.V.A. foam, a material now being used in sneaker soles. This style, \$650 (212-647-1517; [yoyowong@earthlink.net](mailto:yoyowong@earthlink.net)).



The twenty-first-century (in Roman numerals) **MMI chair** in scratch-resistant clear polycarbonate (a different version of the plastic that is used for eyeglasses lenses, iMac casings, and car bumpers) was designed by Matthew Hoey with a tubular steel frame—and the MMI rocks. Available from Dennis Miller Associates (306 East 61st Street, fourth floor; 212-355-4550). Retail: \$4,335; and to the trade.

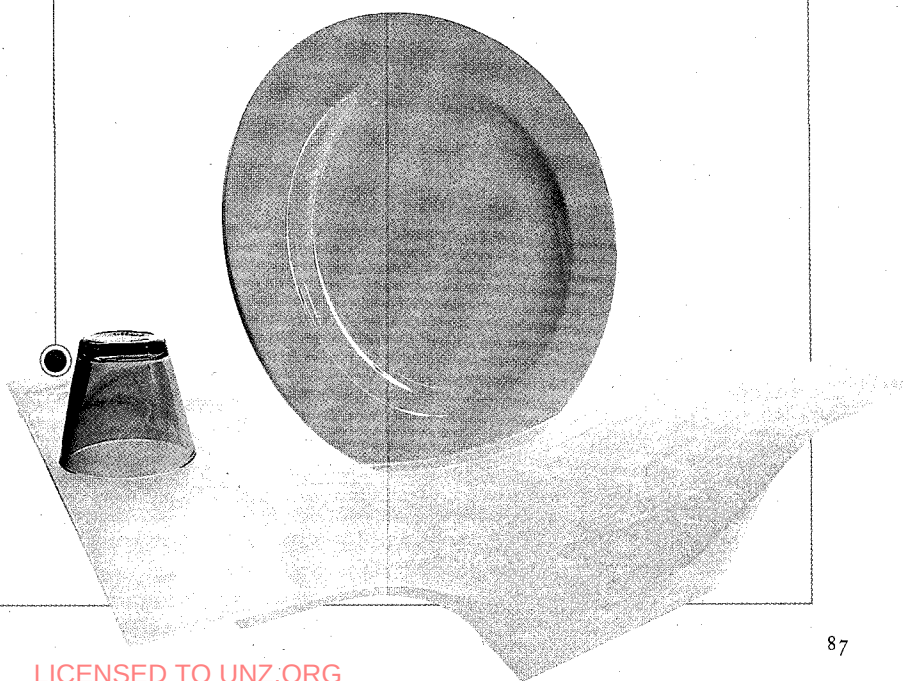


Having found that people prefer new products that seem familiar to slick ones that seem alienating, the Philips design team has been softening the cutting edge. Both the glass **toaster** (right) and the glass kettle (below) prototypes use traditional silhouettes with new technology. The toaster is roomy enough to accommodate odd-shaped rolls, and the clear walls expose the browning process—so you won't have to check on the toast by popping it up and down. (Availability and prices undetermined.)



The Philips clear **kettle** visually eliminates the need for a shrieking whistle to announce when water is boiling, and it has its own heating element.

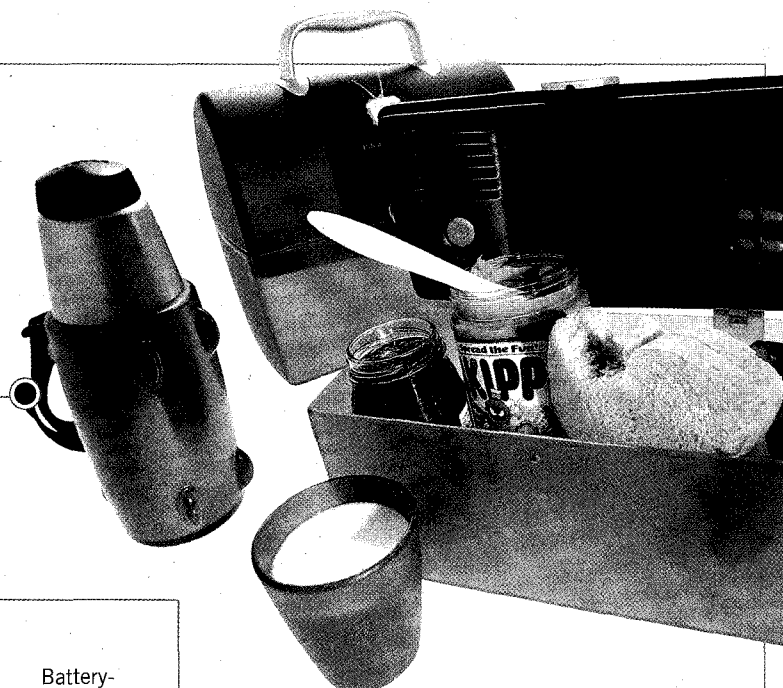
For the Italian housewares company Guzzini, Karim Rashid has reconceived what a **dish rack** should look like: In polypropylene plastic (available in six colors), it features its own interlocking drain tray. Available in November from Totem (71 Franklin Street; 212-925-5506; [www.totemdesign.com](http://www.totemdesign.com)), other housewares stores, and the quarterly magalogue *DSGN*.





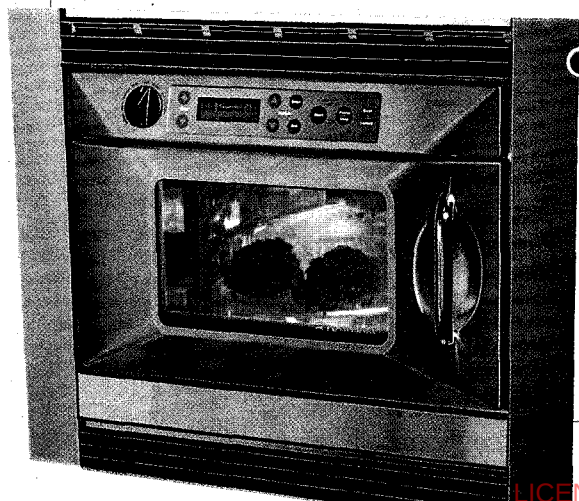
# 2000 the kitchen

RCA's Joe Lunch Bucket TV-Internet prototype receiver has an LCD screen and speakers built into the lid; watch a favorite soap, send e-mail, or check out an MP3 music site. It even holds a thermos.

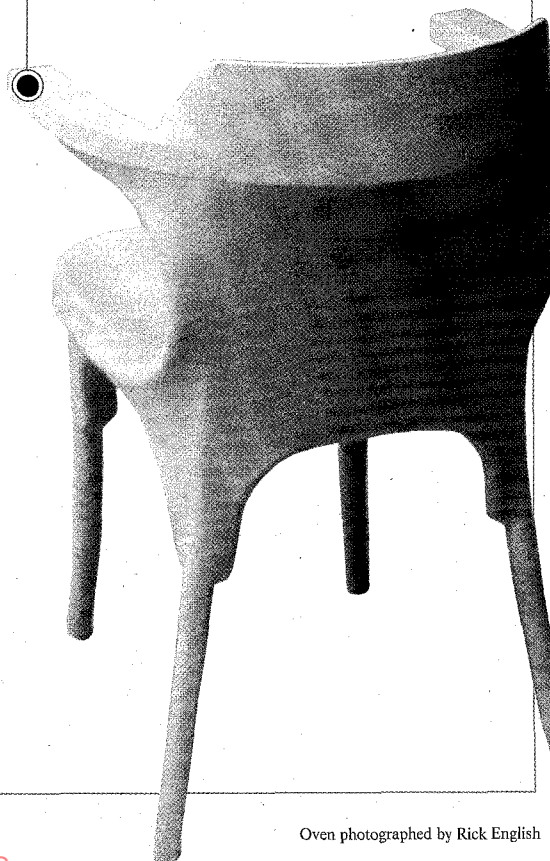


Battery-operated and blessed with powerful suction despite its wireless-ness, Eureka's little ottoman-shaped **robotic vacuum cleaner** has sonar "eyes" that make it stop within an inch of an object and try a new tack. The system is so sensitive it won't knock things over. It has to be gated in rooms to keep it from falling down stairs or hurting itself by slipping out the door. Projected retail: less than \$1,000 ([www.eureka.com](http://www.eureka.com)).

Some smart cookie finally decided to harness halogen's heat. The FlashBake 120 **halogen oven**, from Quadlux and the award-winning industrial-design team at Ideo, is a hot-looking stainless-steel number (also available in white and black) that glows with halogen-lamp full-spectrum-infrared rays while cooking. It's about twice as fast as a conventional oven, and unlike microwaving, it lets you brown food. Price: \$1,650 (888-THE-OVEN; [www.flashbake.com](http://www.flashbake.com)).



Jurgen Bey uses found wooden furniture and essentially shrink-wraps it with a stain-resistant space-age PVC membrane for his Kokon furniture. **Chair** available in pale gray at Moss (146 Greene Street; 212-226-2190); price unavailable.



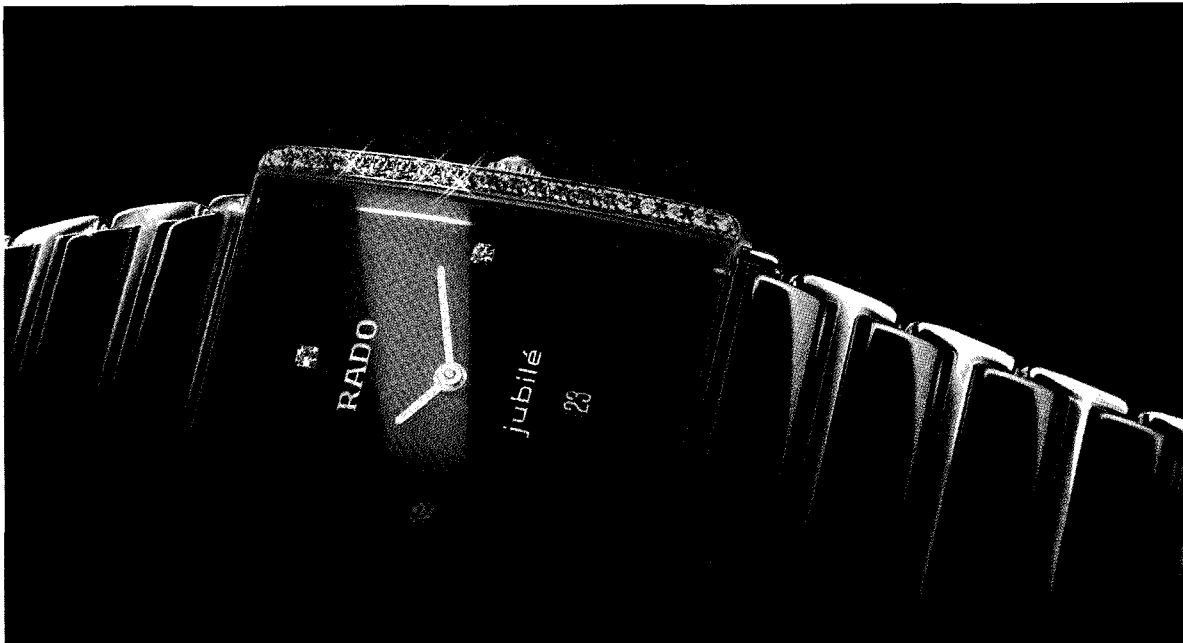
Oven photographed by Rick English



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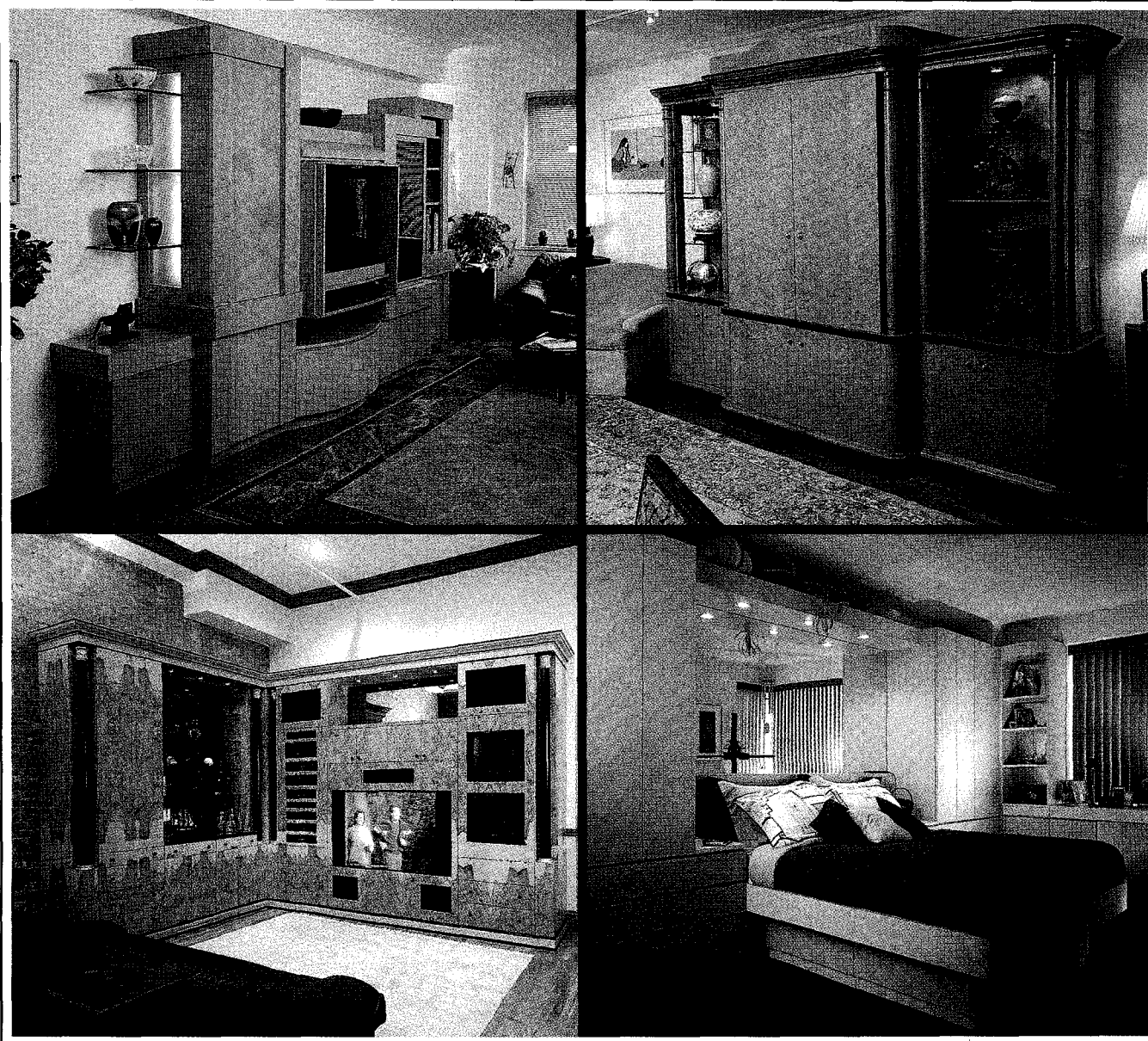
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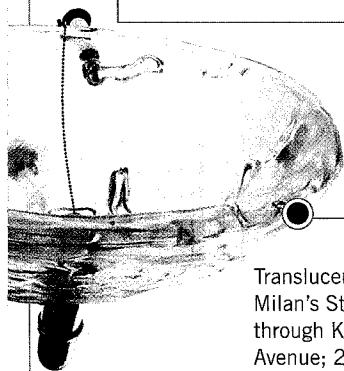
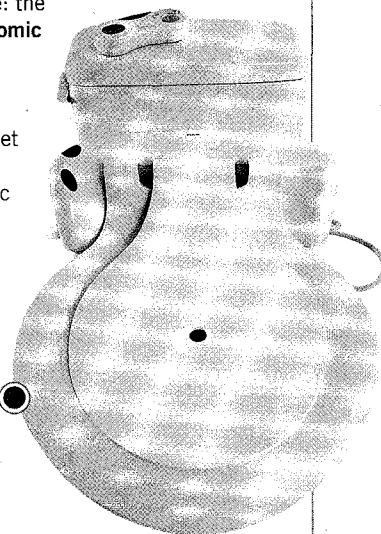




## 2000 the bathroom

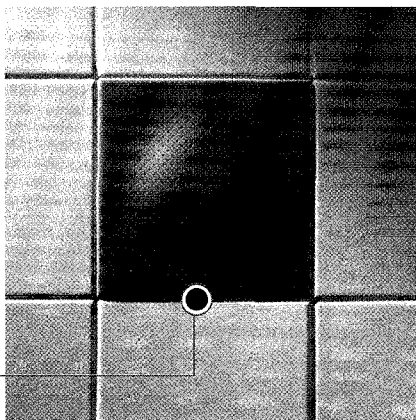
The Rocket eBook **electronic book** can download whole titles from the Internet, many for the price of a trade paperback. It can store around ten 400-page books and last on battery power about 40 hours without the backlight, 20 hours with it. The eBook, which will have a Mac version next year, arrives with *Alice's Adventures in Wonderland* and the Random House Dictionary already downloaded. It costs \$349 at select Barnes & Noble stores and [www.barnesandnoble.com](http://www.barnesandnoble.com); J&R Computer World; and [www.ebookempire.com](http://www.ebookempire.com). For more info, [www.rocket-ebook.com](http://www.rocket-ebook.com).

Representing the next flush of the future: the Carolina **ecological toilet** and Zoë **ergonomic bidet seat** from Japanese hardware and appliance manufacturer Toto. With the Zoë's high back and sloping front, this throne allows you to read without your feet falling asleep; extra bells and whistles include seat warming, automatic hygienic ionizing, and remote-control bidet features. Toilet approximately \$639; heated Zoë seat approximately \$699, nonheated \$599. From AF Supply (22 West 21st Street; 212-243-5400).



Translucent acrylic **sink**, by Gigi Rigamonti for Milan's Sturm und Plastic, by special order through Klisanin Ross Gallery (26 Second Avenue; 212-358-8720); price unavailable.

For a truly ambient sound effect, how about tiling the walls with Philips's high-end prototype **speakers** no bigger than the palm of your hand? Similar technology is available in a slightly different design from SenSonic by NuTone ([www.nutone.com](http://www.nutone.com)); price unavailable.



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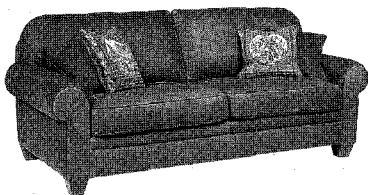
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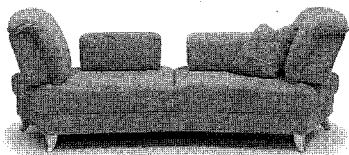


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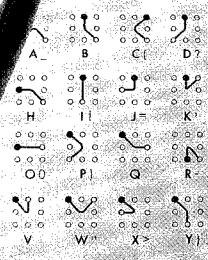
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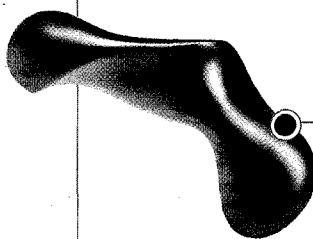
2000

the home office

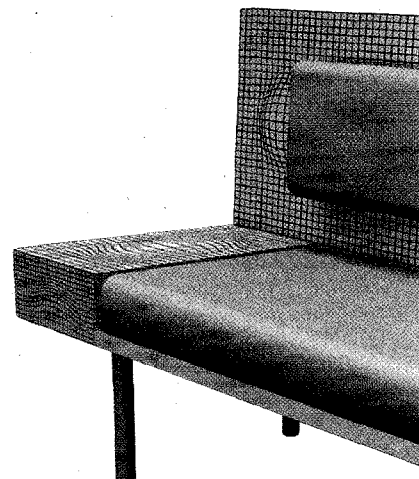


Thumbscript is the latest prototype **script language reader** (for computer input that doesn't require a keyboard). One hand (really only one finger) can easily be used to "type" out letters, numbers, and punctuation. Availability and price undetermined (800-807-8150).

Appropriate for a technological fashion accessory, the Motorola Talkabout **cellular phone** will have interchangeable, fashionable color panels. It works in digital and analog mode, can store 99 phone numbers, ring or vibrate, and work on a headset. It has caller I.D. and call waiting, and it's very light (without being too diminutive for a guy's fingers). Available at Bell Atlantic wireless stores in mid-December and possibly at Sprint stores; \$250. (800-331-6456; [www.mot.com](http://www.mot.com).)



Philippe Starck's ergonomically designed **hand weights**, produced by XO, will be in every room of Ian Schrager's Sanderson hotel in London when it opens later this year. They're cast in steel and clad in non-perspiration-reacting aluminum. Available soon (for approximately \$350 a set) from Totem, Totem at See, and Lee's Studio (1069 Third Avenue, near 63rd Street; 212-371-1122).





# forget something?

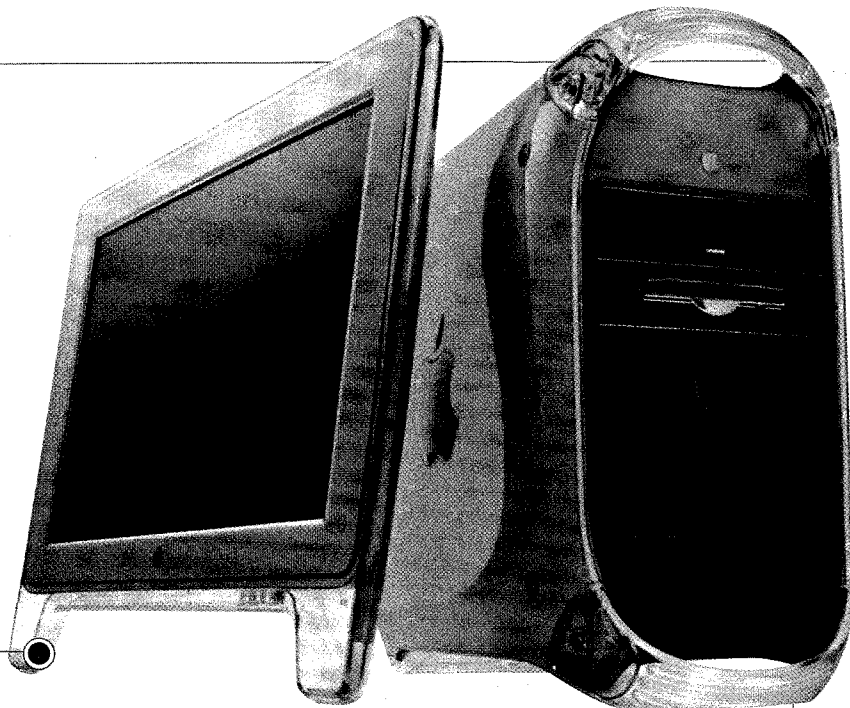
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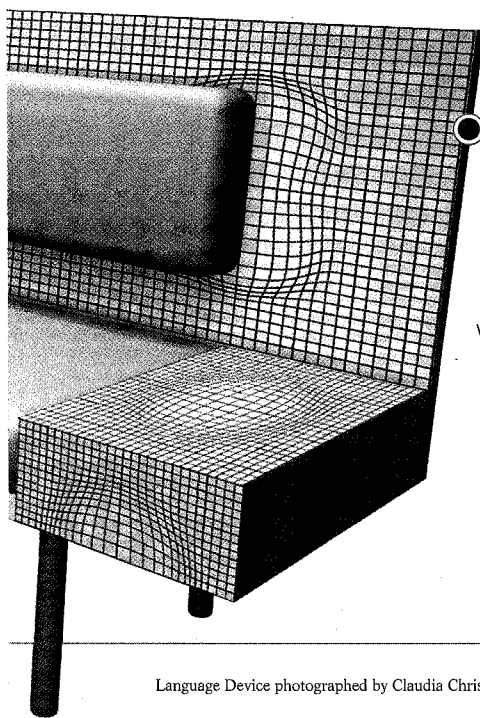
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The power behind the silvery clear sheathing of the Power Mac G4 **computer** is a supercharged silicon chip jointly developed by Apple, Motorola, and IBM that makes it the fastest machine available to consumers. Apple's new flat-panel Cinema Display **screen**, which at 22 inches is the largest LCD screen yet, boasts 16.7 million true colors. The Cinema Display, only available through the Apple store ([www.apple.com](http://www.apple.com)), is \$3,999; the 450MHz Power Mac G4 starts at \$2,499 and is available online and from Apple boutiques throughout the city.

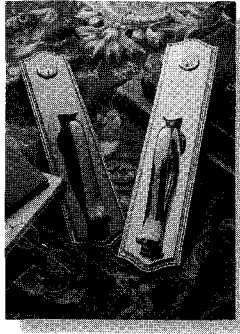
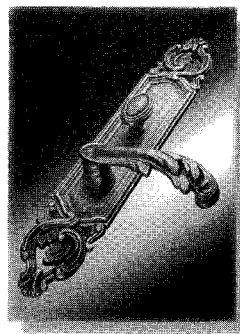
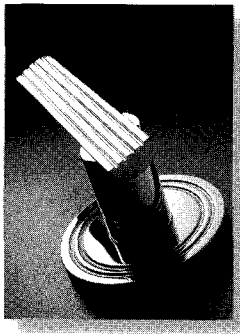


Tweaking the 3-D imagery of CAD grids, Karim Rashid has designed three different laminate **couches** that visually "bulge," making fun of the inherent flat limitations of laminates. Available in January; price undetermined ([www.core77.com/karimrashid](http://www.core77.com/karimrashid)).

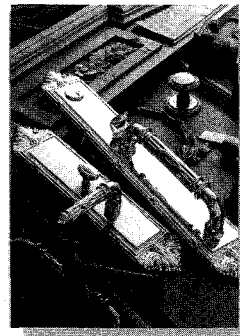
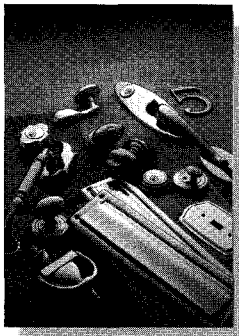
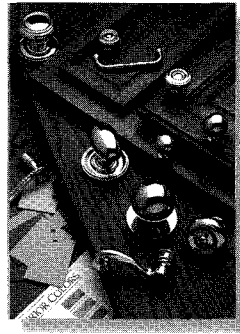
Language Device photographed by Claudia Christen; G4 photo supplied by Apple Computer.

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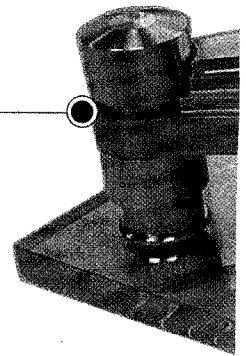
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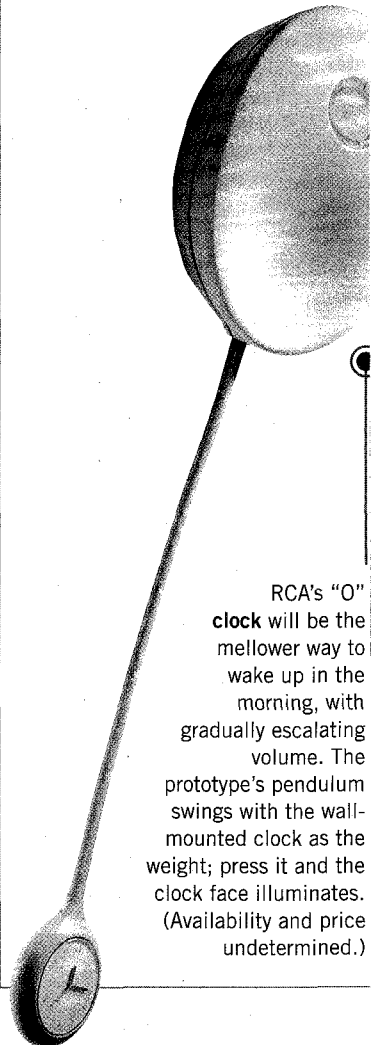
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2000  
the bedroom

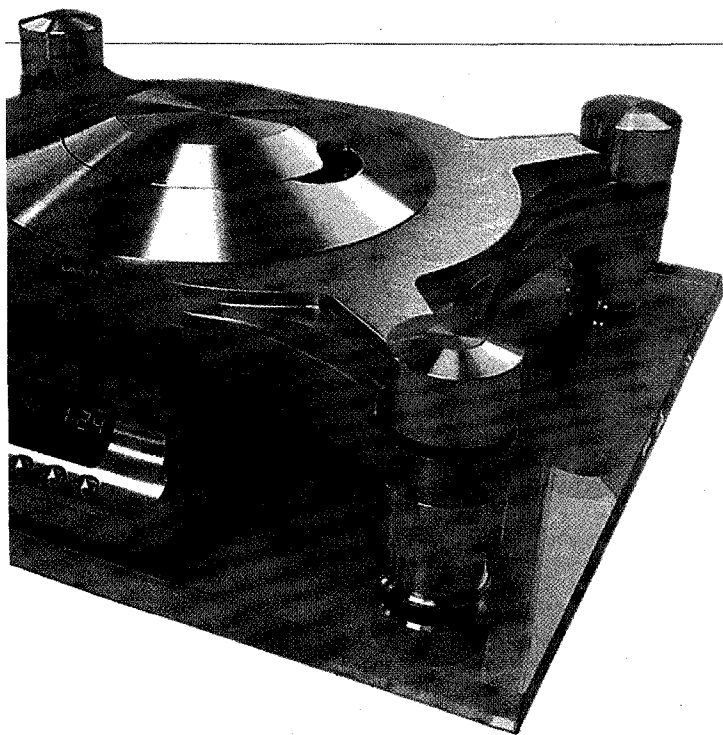


A sonic moon unit in aeronautical aluminum, Oracle Audio Technologies' **CD player** is skip-immune, thanks to four pillars that look like a docking station. It's \$8,950 at Stereo Exchange (627 Broadway, near Bleecker Street; 212-505-1111) and \$8,995 at Park Avenue Audio (425 Park Avenue South, at 29th Street; 212-685-8101). Or visit [www.oracle-audio.com](http://www.oracle-audio.com).



RCA's "O" clock will be the mellower way to wake up in the morning, with gradually escalating volume. The prototype's pendulum swings with the wall-mounted clock as the weight; press it and the clock face illuminates. (Availability and price undetermined.)





Worn like a pair of ski goggles, Sony's Glasstron headset allows you to view video from any playback source, indoors or out and in stereo. It's \$799.95 at Sony Style (550 Madison Avenue, at 55th Street; 212-833-8800) and DKNY (655 Madison Avenue, at 60th Street; 212-223-3569).



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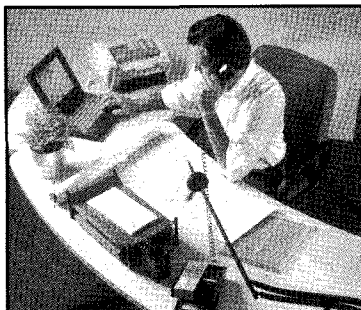
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E.W. Godwin, Sideboard, circa 1877  
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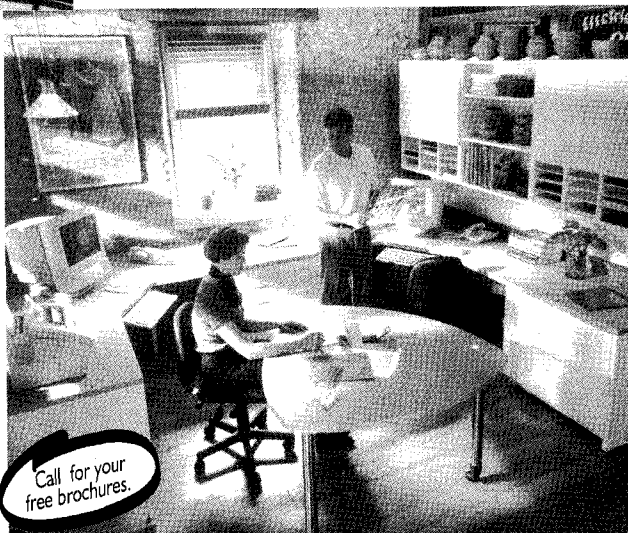


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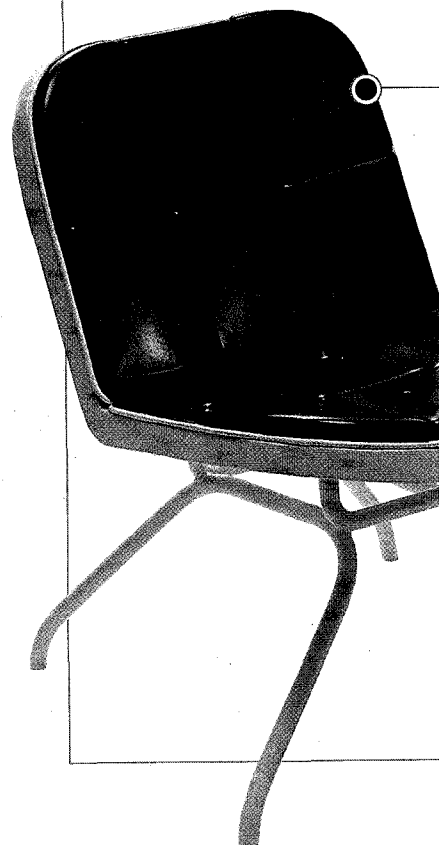
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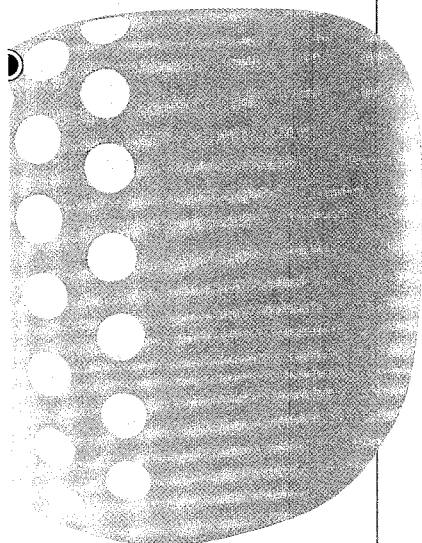
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Julia Nelson, a young London-based artist, has designed a series of ceramic "sponge" lamps, in fifteen different shapes, that have gotten her into the Vitra and Victoria & Albert Museum design collections. They're \$375 at Mxyplyzyk (125 Greenwich Avenue; 212-989-4300).



Previewed at the Milan furniture fair this year, industrial interior designer Werner Aisslinger's collection has an alluring tactile quality. The Soft Cell chair responds and cleaves to the sitter's form, provides firm support, and has some memory once the sitter leaves but soon resumes a neutral state. Available in January 2000 (for about \$2,000), probably from Totem and Moss.

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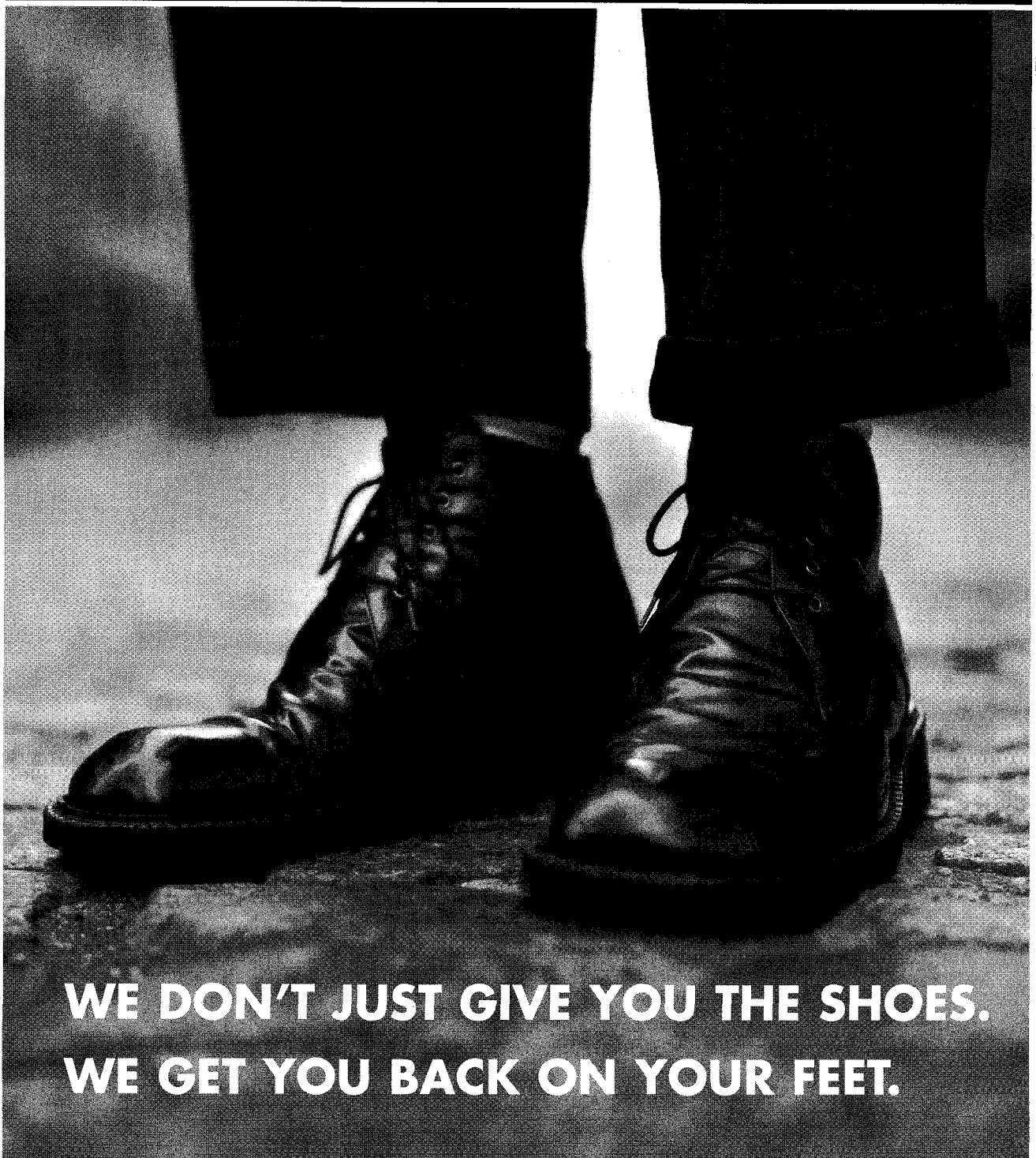
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# STAND TALL



Try to imagine the constant anxiety experienced by 12-year-old Daniel Henry whose serious asthma attacks meant frequent trips to the emergency room and regular absences from school. Asthma was robbing him of his childhood.

Now imagine Daniel's joy when he attended Camp SuperKids, run by the American Lung Association of New York, a United Way

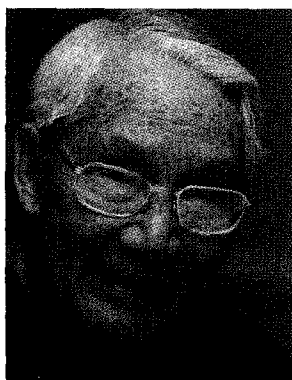
Member Agency. In addition to swimming, hiking, and playing soccer, Daniel learned about asthma and how to manage it. According to Daniel's mom, one week at camp made all the difference. "He came back so happy — he was like a different child," she says.

Daniel is just one example of thousands of New Yorkers touched each day by United Way of New York City and its supporters.

## A COMMUNITY SAFETY NET

Last year, United Way of New York City raised \$114.8 million to help New Yorkers get the services they need to lead dignified, productive lives. Dollars contributed to United Way support a network of 800 nonprofit health and human service organizations throughout the five boroughs. United Way agencies range from citywide organizations, such as the American Red Cross, to smaller, community-based organizations like Betances Health Unit, which work at the grassroots level.

## TARGETING CRITICAL NEEDS...AND GETTING RESULTS



United Way works closely with business, government, and its network of nonprofit providers to implement broad-based approaches to especially critical problems.

Community Achievement Project in the Schools (CAPS), for example, is a \$15.4 million joint initiative with the New York City Board of Education aimed at improving school attendance and dropout rates. CAPS creates

partnerships among schools, parents, and community-based organizations located in the students' neighborhoods. As a result, some 31,000 children attending 159 schools benefit from tutoring, mentoring, and other supportive services designed to help them overcome personal and family problems.

Another issue targeted by United Way is the increased need for affordable, quality childcare for working parents. This year, United Way has directed \$1.1 million to innovative projects designed to increase the number of childcare providers, inform the public about childcare opportunities, and upgrade the overall quality of childcare services in New York City.



## VOLUNTEER INVOLVEMENT MEANS LOW COST

In addition to United Way's Board of Directors, hundreds of volunteers — professionals from every sector of the city — serve on allocations committees, help with fundraising, and provide guidance in areas such as technology. Because they contribute their time and talents, United Way's operating expenses are low — under 14 cents of every dollar raised.

## THE GREATEST GIFT OF ALL

"United Way provides a very productive, efficient way for large numbers of New Yorkers who benefit from our strong economy to share with those who are less fortunate," says Thomas S. Johnson, Chairman and CEO, GreenPoint Financial Corp. & GreenPoint Bank, and Chair of United Way's Fundraising Executive Committee.

John H. Biggs, Chairman and CEO, TIAA-CREF, and Chairman of United Way of New York City's Board, agrees: "I can think of no greater gift than the gift of self-sufficiency. By giving through United Way, we provide the tools people need to help themselves."





# SALES & BARGAINS SHYAMA PATEL

## Knit Picking

**Head ponchos:** *This year, dyed-in-the-wool trend-surfers need a funky, snuggly country knit. Here, a few that even a real hippie can afford.*

**T**HE WEATHER'S FINALLY COOLING down, and you've shifted last winter's three-quarter-sleeve boat-neck sweaters straight from the mothballs into a bag headed for Housing Works. This season, you'll want at least one piece that's a little groovier—a big poncho à la Vuitton, a Bartlett-esque serape, or even just a chunky hoodie or cardigan with a bit of country flair. We found a bunch to keep you nice and warm this fall at prices that won't make you shudder to think they might go out of style.

For brisk city weekends, toss those car coats and barn jackets and throw on **J. Crew's** huge blanket poncho with a contrasting Peruvian-style pattern woven in (\$98, pictured). For evenings

or when you want something a bit more figure-flattering, check out **Benetton's** soft wool Fair Isle style with pompom trim (\$88, pictured). Yes, it looks like a skirt on the hanger, but not when you cinch it tight around your neck and pull it over your arms (you can sling it over your hips in a pinch).

At Urban Outfitters, you'll find many, many ponchos. The top pick is **Nueva Idea's** fuzzy cream-and-brown Andean-shepherd look (\$40). For eye-catching flair, try **Free People's** super-bright, tweedy, elbow-length style (\$52; also at Bloomingdale's).

If all that pizzazz is a little too bohemian for you, replace your tired pashminas with simple solid-colored merino ponchos from **Henri Bendel** (\$128, pictured). Or try the country spirit with a sweater. Our fave: an olive-green wool Fair Isle hoodie from **American Eagle Outfitters** (\$58, pictured).

**J. Crew**, 99 Prince St. (212-966-2739; to order, call 800-562-0258); **Benetton**, 597 Fifth Ave., near 49th St. (212-317-2501); **Urban Outfitters**, 628 Broadway, near Houston St. (212-475-0009); **Henri Bendel**, 712 Fifth Ave., at 56th St. (212-247-1100); **American Eagle Outfitters**, Pier 17, South Street Seaport (212-571-5354).

### Picks of the Week

**Daryl K's** sample-and-stock sale features tons of leftover summer essentials plus selections from its sharp fall line. Prices are steeply cut: \$30 for a K-

189 tie-dyed tank top, \$325 for a Daryl K leather jacket. Sizes 2-12. 315 W. 36th St., tenth floor (212-777-0713); cash only; Thurs.-Fri. 11-8, Sat. till 6; 10/7-10/9.

**Chelsee Eyes** is clearing tons of high-end eyeglasses and sunglasses frames at 25 to 75 percent off. We can't list designers here, but you'll find all the usual suspects. Prices are from \$60 for wood-grained-plastic French frames to \$225 for rimless Japanese titanium frames. 20 W. 20th St., Suite 804 (212-242-4823); checks

accepted; Mon.-Fri. 10-5, evenings and Saturdays by appointment; 10/4-10/18.

### Gym Source has

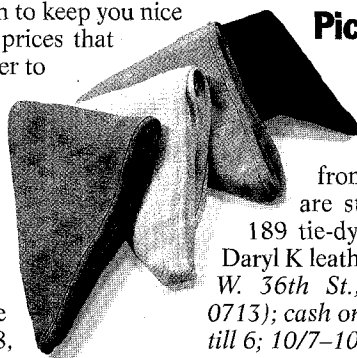
sold equipment to Steven Spielberg, Christie Brinkley, and Alec Baldwin. At the Jersey warehouse sale, floor models, demos, and used or scratched pieces are 40 to 80 percent off. Benches and free weights are from \$29, stair-climbers are \$299 to \$639; stationary bikes are \$49 to \$480; treadmills are \$199 to \$1,000. Trucking stuff to Manhattan is \$75 to \$150. 507 Winsor Dr., Secaucus (888-GYM-SOURCE, ext. 107); A.E., M.C., V.; Sun. 9-4; 10/10.

**Luceplan**, the Italian lighting wholesaler, is clearing a warehouse full of high-end lighting fixtures, table lamps, and floor lamps at 50-70 percent off. Styles range from hand-blown glass pendant lights to table lamps with colorful snap-on plastic shades. Prices are \$30 for a simple table lamp up to \$150 for a "Berenice" desk lamp. 315 Hudson St. (212-989-6265); A.E., M.C., V.; Sat. 10-5; 10/9.

**D'Amico Foods** is once again offering Manhattanites a deal on many of its old-fashioned, store-roasted coffees. A three-pound coffee order is \$17-\$20—for an extra \$17, you'll get a bottle each of the shop's extra-virgin olive oil and balsamic vinegar. UPS shipping is free. 309 Court

St., Brooklyn (718-875-5403); A.E., M.C., V.; Mon.-Fri. 8-7, Sat. till 6; 10/4-10/30.

**DO NOT PHONE:** Send suggestions to Shyama Patel, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.







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MOVIES PETER RAINER

# Gift of the Magi

*David O. Russell's Gulf War heist picture 'Three Kings' has a fast pace, impressive explosions, and scattered political pretensions.*

**S**ET DURING THE PERSIAN GULF WAR, *Three Kings* begins in March 1991, just as the official cease-fire is announced. The soldiers at an American base camp in Iraq ring in the good news by boozing and whooping it up, but the spectacle has its ludicrous side: These ground troops, after all, have been cooling their heels for weeks while the war has been fought mostly from the air, high-tech-style. They're celebrating a triumph they didn't really contribute to as combatants, and, as soon becomes clear, the triumph is equivocal at best.

Writer-director David O. Russell piles on the ironies and sick jokes: We are reminded that many of the Iraqis fighting the Americans were trained earlier by the CIA to fight Iran; the battles being fought rack up predominant-

infected innards; he wants us to know that war—even an apparently absurdist war such as this one—is hell.

The action is carried forward by the film's four main protagonists—Special Forces captain Archie Gates (George Clooney), a square-jawed cynic who's set to retire into civilianhood in a few weeks; Sergeant Troy Barlow (Mark Wahlberg), with a wife and newborn baby back in Detroit; Staff Sergeant Chief Elgin (Ice Cube), an airport baggage handler when not on active duty who believes Jesus protects him in the field; and Private Conrad Vig (Spike Jonze), a southern hick who didn't have a day job back home and looks up to Barlow. When a map to the hiding place of millions in gold bullion stolen from the Kuwaitis by Saddam is literally fished out of a prisoner's ass, these four, led by Gates, go AWOL to make the score, leaving camp at dusk and planning to be back by lunch. Predictably, things foul up, and they quickly become what Gates, especially, never intended: rescuers of Iraqi villagers set upon by their own troops.

Whacked-out and hyperkinetic as Russell tries to be, he still opts in the end for the most time worn cynic-with-a-heart-of-gold clichés. Gates for example, makes a big show early on of sticking up for No. 1, but his transformation into putty-tat is pretty pro forma. We're meant to recognize how the wigginess of the war maneuvers all four men into being the unlikelyst of heroes.

But since Russell never really allows us to develop a closeness to these men, it's difficult to get worked up about their exploits, even though they're onscreen practically nonstop and we see them get shot and tortured. After a while, except for Clooney, who's entertainingly hale, they blend into the blasted, arid landscapes teeming with insurgents and predators. Russell is caught in a conceptual bind that he never really figures his way out of: how to make an anti-heroic war movie with real heroes. His solution, in effect, is to have it both ways: He avoids standard-issue movie-star iconography but, storywise, makes a beeline for bleeding-heart humanitarianism. And so the film

charged-up and smart as it often is, comes across as something of a con. Russell isn't just dramatizing the facts and the disgraces of the Gulf War but also using the war as a way to jazz up his own hokum. (In a stylistically very different way, this is what Terrence Malick did to World War II in *The Thin Red Line*, which aestheticized combat into a graduate-level course in metaphysics.) Hokum works best when it's presented unjazzed, like Rick in *Casablanca* coming down with a last-minute case of good-guy-itis.

One reason you can tell that Russell isn't functioning as an enraged, politically committed artist is that the violence in the movie doesn't deepen our responses to the people who are suffering it; the film begins with a head



**Three wise men:**  
Left to right,  
George Clooney,  
Ice Cube, and  
Mark Wahlberg.

ly civilian and not military casualties; beleaguered, defenseless Kuwait is chockablock with cell phones and Rolls-Royces, which the Iraqis regard as spoils of war. Iraqi rebels looking to George Bush for aid in ousting Saddam instead find themselves twisting in the wind.

Russell works on our nerve endings, seemingly intent on outdoing *The Road Warrior*. With his cinematographer, Newton Thomas Sigel, he's devised a bleached-out look for the film, especially in its early sections, that has a corrosive effect on our eyeballs; no beauty is allowed to filter into the flat Iraqi desert terrain, or into anywhere else, either. Russell throws in shock cuts and heads exploded by gunfire and close-ups of a wounded soldier's

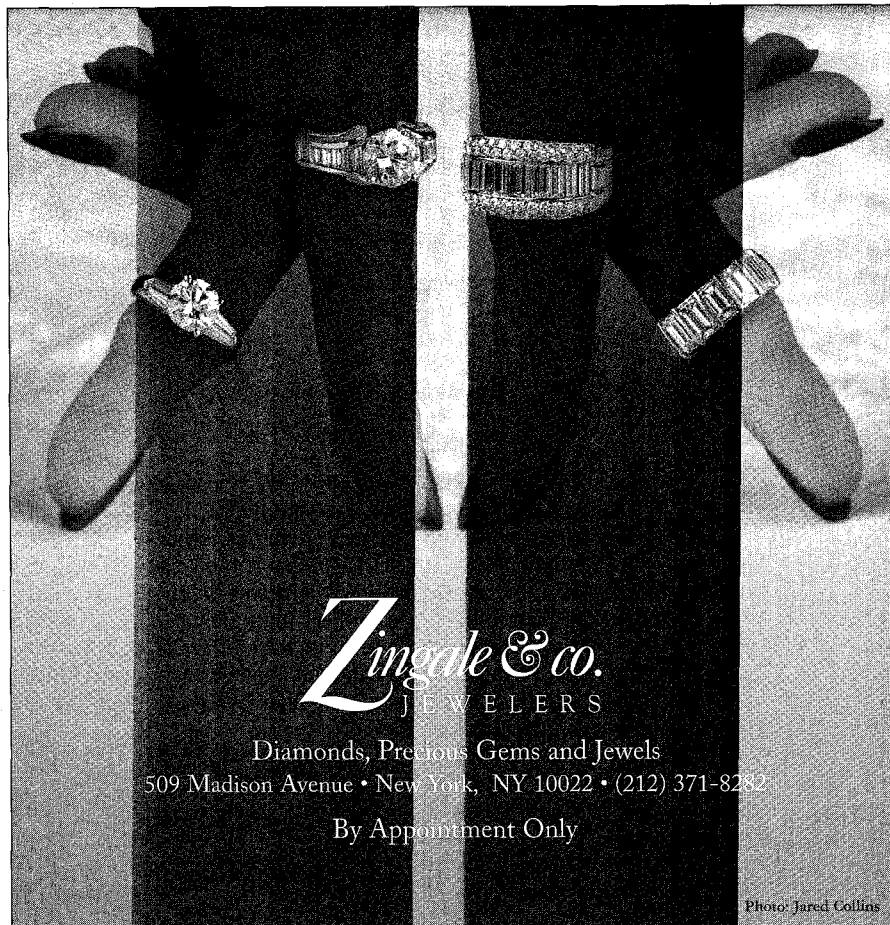


exploding splat, and the splats that follow are mostly more of the same except bigger and louder. Are the adrenaline-rush stylistics and the hip attitudinizing in this film—its mix of snicker and slobber—a “cool” new-style response to war? Movies about World War II and Vietnam have been straightforward or hallucinatory, political or apolitical, but rarely have they seemed as flip or as flashy as this one. Even *M\*A\*S\*H*, which was set in Korea, kept its high jinks rooted in gallantry; Elliott Gould and Donald Sutherland could roust the military brass because they were great surgeons and they saved lives. Unlike Vietnam or Korea or World War II, the Gulf War is the first full-scale American conflict that the majority of today’s moviegoing audience actually lived through; and it was, for them, a remote-control war, a video-game war. Not coincidentally, perhaps, there’s something remote-controlled and rock-video-ish about *Three Kings*, and that may be enough to turn it into a hit.

The Gulf War was billed in this country as the exorcism of Vietnam—a point duly noted in *Three Kings*—but the Vietnam War didn’t carry much meaning to the generation born after it. The Gulf War probably doesn’t carry much jingoistic meaning for that generation either, especially since Saddam is still in power. (That fact gives the soldiers’ exploits in *Three Kings* an existential kick.) Maybe the war would have meant more to people if they actually saw its human toll. But the real suffering that transpired in the Persian Gulf was mostly kept away from American audiences, at least on television. On CNN, the buildings and enemy installations that were hit seemed devoid of actual inhabitants; the wipeouts of civilians were played down. There’s a great war movie to be made about the ways in which war itself has become an abstraction in the modern media consciousness, and judging from the best moments in *Three Kings*, I think Russell understood that. But ultimately, instead of drawing us in, his swagger and the dazzle of his pyrotechnics keep us at a remove from the savagery. They become abstractions, too.

**In brief:** *Happy, Texas* IS ONE OF THOSE LOW-budget high-concept comedies in which the concept is none too high—a pair of escaped convicts (Jeremy Northam and Steve Zahn) from a west Texas chain gang end up impersonating a gay couple who stage junior-miss beauty pageants—but I would be remiss if I didn’t champion the performance of William H. Macy as a forlorn small-town sheriff smitten by one of the escapees. He’s immensely touching, which is more than this balderdash deserves.

Peter Rainer’s 1998–99 reviews are available at [newyorkmag.com](http://newyorkmag.com).

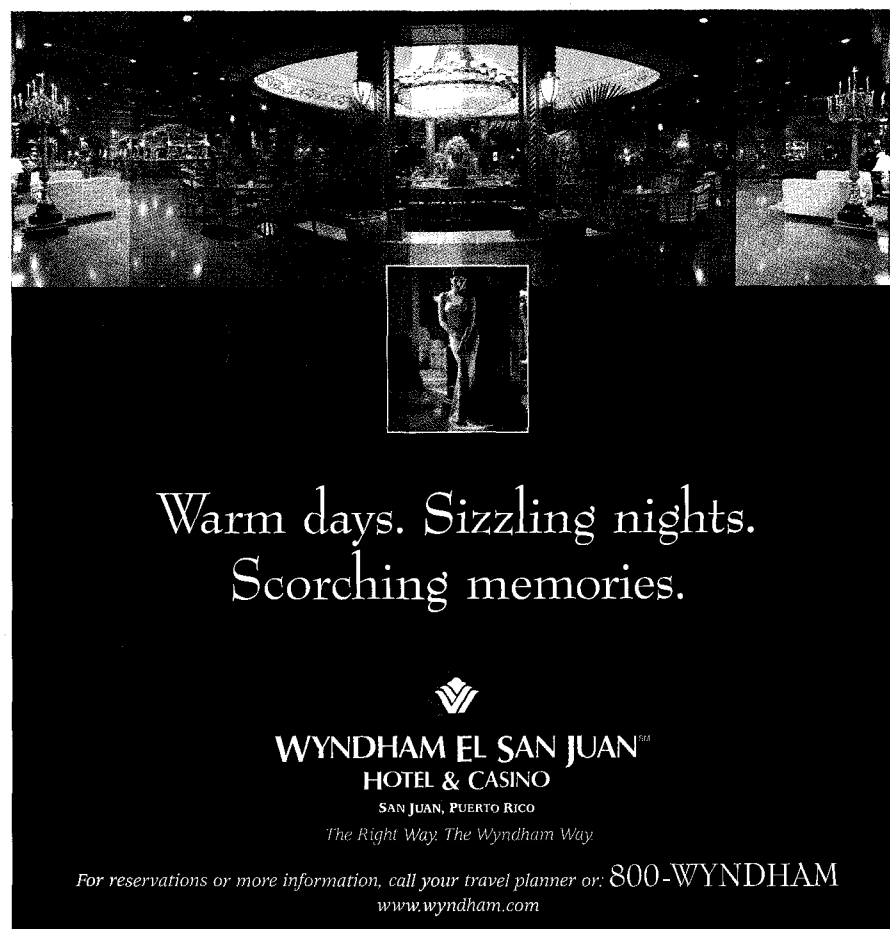


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# Bad Aptitude

*Is the SAT, instituted to create a fairer society, having the opposite effect?  
That's Nicholas Lemann's conclusion in his excellent new book.*

## The Big Test

BY NICHOLAS LEMANN

Farrar, Straus and Giroux; 406 pages; \$27

**F**OR SOCIAL SCIENCE TO SEEM SCIENTIFIC, THE FIRST requirement is that people have numbers. The hard part is inventing human attributes, other than height and weight and age, that can be expressed numerically. The other hard part is convincing people that the numbers ultimately assigned to them are both meaningful and accurate. For example, though one can imagine such

a number as an individual kindness quotient (KQ)—arrived at through meticulous personality testing—it's a fair bet that KQs would never catch on, since few of us would be willing, without a fight, to accept a low score for ourselves or a high score for our enemy. We like to think we can judge such hazy qualities on our own, without the help of experts.

Intelligence is another story, however. At some point in the middle of the century, millions of Americans grew convinced that not only weren't they personally capable of rating their own and others' braininess, but that there were other people—scientists—who could rate mental performance, and who deserved to. What's more, we agreed (for a time, at least) to let the experts' rankings determine our fates, from what sort of education we received to what sort of jobs we got afterwards. Incredible! What could account for such mass passivity? It's as though Americans had let some institute, armed with computers and a well-paid staff, choose their mates for them. And yet it happened. We opened the envelopes, read our SAT scores, and classified ourselves accordingly, adding strings of digits to our identities that some of us will remember until we die.

The story of the SAT, its origins, justifications, and effects, is the subject of Nicholas Lemann's **The Big Test**, as fascinating a book as will appear this year. It does what the best political books do: restores the aura of mystery to a taken-for-granted social institution, namely American higher education. Everything that at first seems natural about our universities and colleges and the "meritocracy" they've spawned feels, after reading Lemann, like a dream. And a slightly archaic dream at that. The victory of the best and brightest over the rich and con-

nected (assuming that it has actually taken place) was neither accident nor evolution, Lemann reveals, but conscious conspiracy. A conspiracy by one elite—the eastern "Episcopacy," as Lemann calls it, consisting of high-born Protestant white males—to engineer its replacement by a new elite in a way that the old one could control and, ever afterwards, take credit for.

The book starts like a novel, introducing two partners in social engineering whose names the reader has probably never heard: James Bryant Conant, a president of Harvard University, and Henry Chauncey, the architect and head of the Educational Testing Service (ETS). Conant

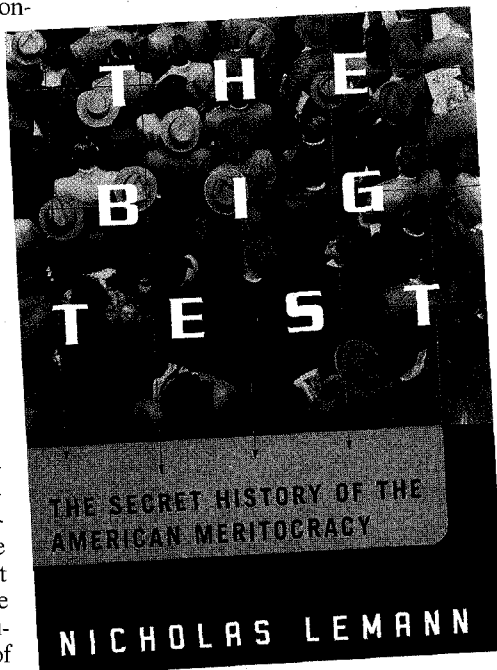
has a problem that he calls upon Chauncey to help solve: Harvard is, to put it simply, a mess.

The students are barely worthy of the name, a bunch of richy-rich, hard-drinking party boys from a limited number of "good" families, trained at "good" schools. If America's social arteries aren't to harden, a way must be found to introduce new blood into its academic heart. The solution: a number of merit-based scholarships. Conant's vision is Jeffersonian: He dreams of creating a new and vibrant class of public-minded intellectuals, selected for ability, not wealth. What he needs is a test to sort the applicants—a test that will measure intrinsic ability, intelligence itself.

That's where Chauncey comes in. The poorest boy at Groton, his private school,

Chauncey is both a blue blood and an underdog. He resides at the bottom of the top, that is, whence he has an unobstructed view of those at the top of the bottom. The brains. The gifted ones. The boys whom Conant is looking to recruit. For Chauncey, an ambitious technocrat who lacks his mentor's sweeping social idealism, the challenge is scientific, not political. He couldn't care less about how his tests are used, as long as they're widely used. His own dream is to rank and inventory the nation's entire sentient population, resulting in a national mental census. Despite his patriotism and Christianity, one can imagine him going to work for Hitler as easily as for the president of Harvard.

The result of Chauncey's work and Conant's patronage is the SAT, just one among many competing IQ tests that took the country by storm after the war, when the GI Bill was swelling college enrollment. Lemann traces in detail the maneuvers by which Chauncey made the SAT pre-



**The SAT, America's greatest experiment with social engineering, was successful beyond its creators' wildest imaginings; and therein lies the problem.**



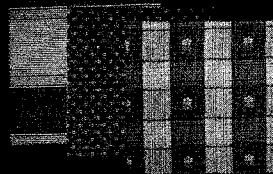
eminent, lobbying university officials, winning government contracts, and defending the test's "scientific" reputation. What begins as an almost philosophical quest—to unseat the oligarchy in a silent intellectual coup—soon becomes a commercial enterprise with an idealistic sheen. By stages, Chauncey abandons his old goal of pigeonholing the populace and settles for scoring the "scholastic aptitude" of its incoming freshmen. Lemann, who later comes right out and says that he finds the whole project of dubious value, narrates this process sympathetically while keeping a dry, ironic distance. He wants us to appreciate the grandeur of Chauncey's project as well as its hubris. He tries to show both its promise and its faint foolishness.

So ends Act One. The SAT triumphant. Act Two is a tale of unintended consequences, and it's just as suspenseful, though more complex. Lemann follows the stories of individuals whose lives the test changes: women, Jews, and Asians whose SAT scores take them rapidly to the top, into the empty, still-warm chairs of the decrepit Protestant elite. In some ways, the test proves more successful in advancing the humble and the outcast than its own designers dreamed, but in another, crucial way it fails. Black kids don't do well on the SAT. And no one quite knows why. The dirty little secret of IQ testing—that its inventors were often eugenicists, convinced that intelligence had racial underpinnings—leaks out of the closet and stains everything. Lawsuits are filed by public-interest groups. Worse, the test scores foment resentment among the high achievers themselves by pitting them against lower-scoring affirmative-action candidates. By providing people with a standard measurement of their alleged mental worthiness, the SAT gave winners a new and powerful tick to swing at losers.

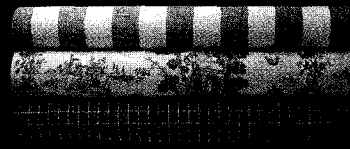
It wasn't supposed to be this way, but Lemann views the tragedy as inevitable, given the test's original assumptions. Should a democracy be in the business of creating elites of any kind? He thinks not, and he offers a different vision. But perhaps he overestimates the sturdiness of the SAT-based meritocracy that he wishes to see deposed. Already, in Silicon Valley, Hollywood, and other market-mad gold fields of the nineties, test scores and Ivy League credentials seem to carry far less weight than they do, or did, on Wall Street, Madison Avenue, and in Washington. The lords of academe and highbrow journalism may continue to argue among themselves about the shape of public policy, re-examining first principles and hunting government money here and there, but more and more of the game is beyond their control.

Valter Kirm's 1997-99 reviews are available at [newyorkmag.com](http://newyorkmag.com).

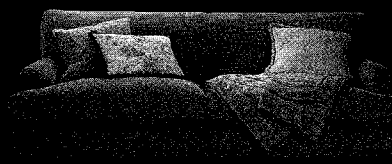
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# High and Low

*After more than a century, Ingres still feels mysterious and modern; in Brooklyn, the 'Sensation' show provokes an all too familiar response.*

**E**VEN IN HIS OWN TIME, MANY CRITICS PREFERRED Ingres's portraits to his historical, religious, and allegorical paintings. The portraits did not succumb to the fervent intoxications of the imagination typical of his grander conceptions—such as the bizarre voluptuousness of *The Turkish Bath* or the Raphael adoration in *The Vow of Louis XIII*. Today, when there's little patience for such paintings, the preference for his portraits is even stronger. The exhibition that opens this week at the Metropolitan Museum of Art, **Portraits by Ingres: Image of an Epoch**, should therefore delight almost everybody. And yet, while admiring the master's acts of miraculous realism and purring over his silks and ribbons, no one should forget that other Ingres. He inhabits the portraits, too. To the scrutiny of the living, J.A.D. Ingres (1780–1867) brought one of the most mysterious, paradoxical—and modern—eyes of the nineteenth century. "This is not a portrait that gives pleasure," said a French critic of one great early Ingres; "it is a portrait that gives rise to dreams."

Jointly organized by the Met, the National Gallery in London, and the National Gallery of Art in Washington, D.C., the exhibition contains 40 paintings and 92 drawings. The collection of drawings—a brilliant show within the show—complements the paintings. Some are preparatory studies, others portraits in their own right. Ingres could give every stroke of a pencil animation, breathing life not only into his figures but into each line on the sheet. "Portraits" is also complemented by a show organized by the museum's Costume Institute, "Costume and Character in the Age of Ingres." (Gary Tinterow organized the portraits for the Met, Richard Martin the clothing.) "Costume" evokes the ever-changing play of fashion during Ingres's epoch. The painter certainly took an obsessive interest in what his sitters wore, often encouraging them to put on a certain dress or piece of

jewelry. Many critics over the years have complained that Ingres took more interest in the dress than in the woman. But why shouldn't he have? Often the dress was more interesting than the woman.

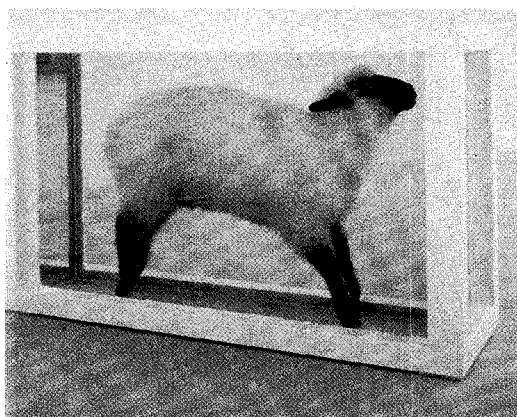
In fact, Ingres selected the subjects of his major portraits carefully, hoping to use them for purposes beyond the merely descriptive. T. S. Eliot once observed that a play by



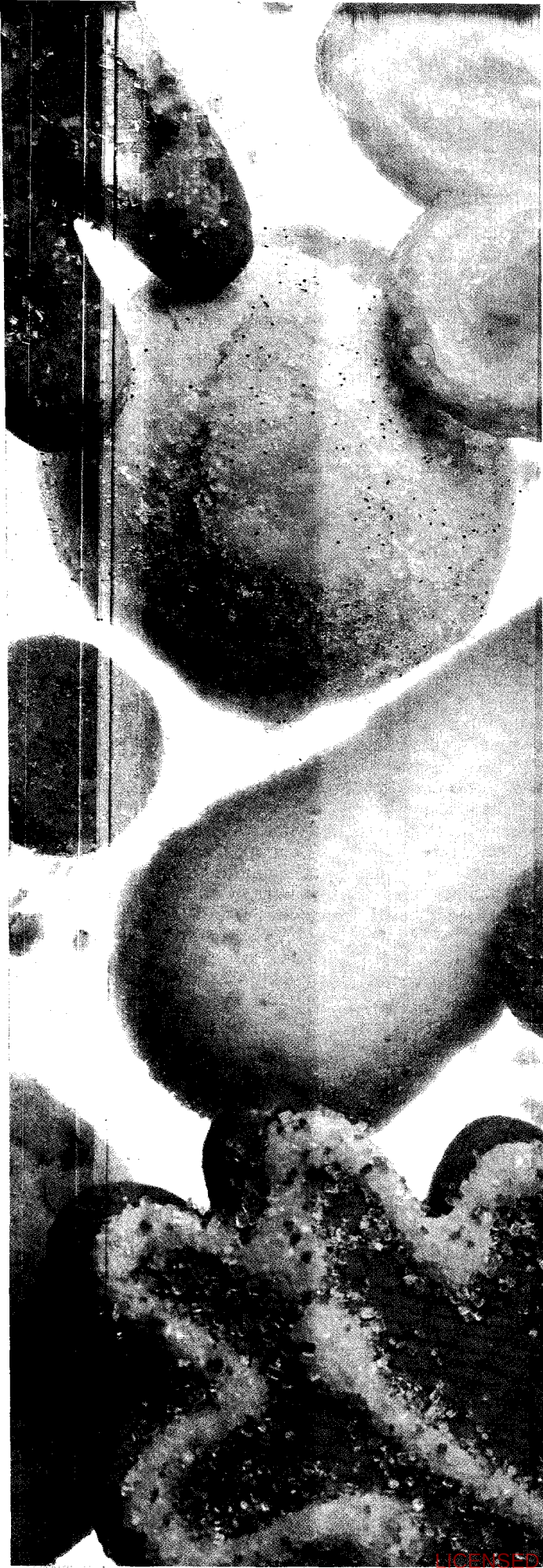
Shakespeare could appeal to every taste because it occurs on so many levels, the most simple being a melodramatic plot. Something similar is true of Ingres. Any one—even a person with no eye for painting—can enjoy his astonishing feats of depiction, which claim the eye the way a plot captures the mind. The somewhat more observant can also enjoy the way he conveys individual character. He was particularly good, for example, at rendering that slightly quizzical arch of the eyebrow and half-smile that precedes the bon mot. In the Frick Collection's *Vicomtesse Othenin d'Haussonville, née Louise-Albertine de Broglie*, the curving shape of the flirtatious vicomtesse forms a kind of delightful question mark. Her index finger is cocking her head: She awaits your riposte. And her eyes suggest that if you should be charming enough . . .

But Ingres rarely settles for character alone. He was a master of the particular who always sought the ideal: The "reality" of appearance or temperament frequently yields to loftier imperatives of the imagina-

Baa relief: Top, *Madame Paul-Sigisbert Moitte* (1861) by Ingres; below, *Away From the Flock* (1994) by Hirst.

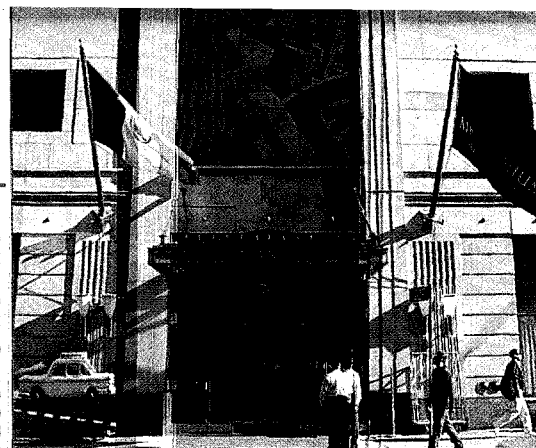






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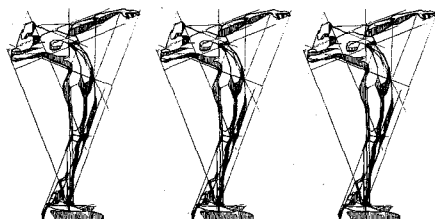
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tion. The *vicomtesse* at the Frick, whatever her personal manner, incarnates something eternal—a quality of light-hearted feminine grace. She is a sylph in modern dress. By contrast, *Madame Paul-Sigisbert Moitessier, née Marie-Clotilde-Inès de Foucauld* bears a heavier symbolic burden. To many people today, she may appear stolid and even rather piggish—a remote statue. But Ingres had no wish to give her the vivacity of the *vicomtesse*. His contemporaries immediately likened Moitessier to Juno, the queen of the gods, and such a figure naturally has weight. The last room of the Ingres exhibition contains a modern Olympus—a collection of contemporary goddesses who ruled over Parisian fashion and society.

Reality in Ingres also yields, repeatedly, to the call of art. Even admiring critics often complain of something "wrong" in an Ingres picture. They consider the proportions awry (an arm is too fat) or the color off (a lilac blue clashes with the blue of a table). Artists rarely make the same mistake—they understand that Ingres did such things intentionally, because art sometimes loves tension and surprise. Degas took pains to defend the fat arms of Moitessier since, as an artist, he was less interested in the woman than in the extraordinary relation of the shapes in the painting. Similarly, the left arm of *Madame Jacques-Louis Leblanc, née Françoise Poncelle* might appear as long as an elephant's trunk to some people. But there is such sublime languor in the slow, elegant sweep of that arm; more realism would have represented a terrible loss. And the necklaces in Ingres... they make fantastic, whimsical journeys across the bodies of women. Artists such as Degas, Picasso, de Kooning, Gorky—all great draftsmen—could never get enough of Ingres's "line." They were simply besotted with its beauty.

Although Ingres steeped his subjects in the classical past, he could also make them powerful symbols of the political here-and-now. The great portrait *Louis-François Bertin* began as a tour-de-force of realism; a heavy, well-fed man sits rooted on a chair, hands digging into legs, his frothy gray hair delicately rising above his anchored form. But the picture soon came to personify the rise of the powerful *haute bourgeoisie* during the reign of Louis-Philippe. For all its solidity, an Ingres painting like *Louis-François Bertin* never stops moving in the imagination. Is Ingres a man of the past or the present? Is he a voluptuary or a puritan? A realist or an idealist? The answer, of course, is that he is many contrary things at once. He sees the way we see, our vision inflected by the flux of fact, desire, and memory. He is a

great modern Sphinx who makes lasting riddles of reality, embodying but not necessarily reconciling the contradictions of our culture.

"THE GREATEST HAPPINESS FOR THE GREATEST number," said the utilitarian philosopher Jeremy Bentham, "is the foundation of morals and legislation." If that's true, then Mayor Giuliani and Arnold Lehman of the Brooklyn Museum of Art deserve our thanks for fighting a pitched battle over **Sensation: Young British Artists from the Saatchi Collection**, which opened last week. They have increased the sum of human happiness immeasurably by providing an opportunity for all New Yorkers—rich and poor, liberal and conservative, skeptical and religious—to cultivate that most cherished, stirring and passionate of pleasures, self-righteousness. There's a high road for everyone. The mayor and Cardinal O'Connor can lead a crusade to defend the Holy Mother—every good boy's dream—from the bad boy who dared to smear her with elephant dung. The artists in the show can perform the parts of outrageous rebel and modernist martyr which are the two best roles in modern art. The art world can condescend to the philistines—always great fun—while speaking piously of "freedom of speech," "censorship," and "the First Amendment." And no one really has to talk about art, except as a lead-in to politics, money, and celebrity. It has become the parenthetical.

("Sensation" includes about 90 paintings, sculptures, photographs, and installations by 40 British artists. On the shock scale, the winning piece is a severed cow's head, dripping with blood that lies in a sealed plastic case with thousands of swarming black flies. The head looks entirely real but is actually a facsimile. The flies, alas, are the real thing. The runners-up: the doe-eyed dolls that have penises for noses and anuses for mouths. Vaginas are not snubbed. You can imagine the combinations. By comparison, the work that of fended the mayor and the cardinal—the desecration of the Virgin with elephant dung and bits of snipped-out pornography—appears downright tame. After Andres Serrano's *Piss Christ*, you would think the artist, Chris Ofili, would have come up with something better than elephant dung for a desecration. The elephant is a noble beast. Wouldn't bat droppings or goat semen be preferable? Although very little of the work on display is interesting, the show does have aspects worth thinking about. The British have an obsession with unpretty flesh, a simultaneous attraction to and disgust for the decay of the body. This did not emerge from nowhere: These



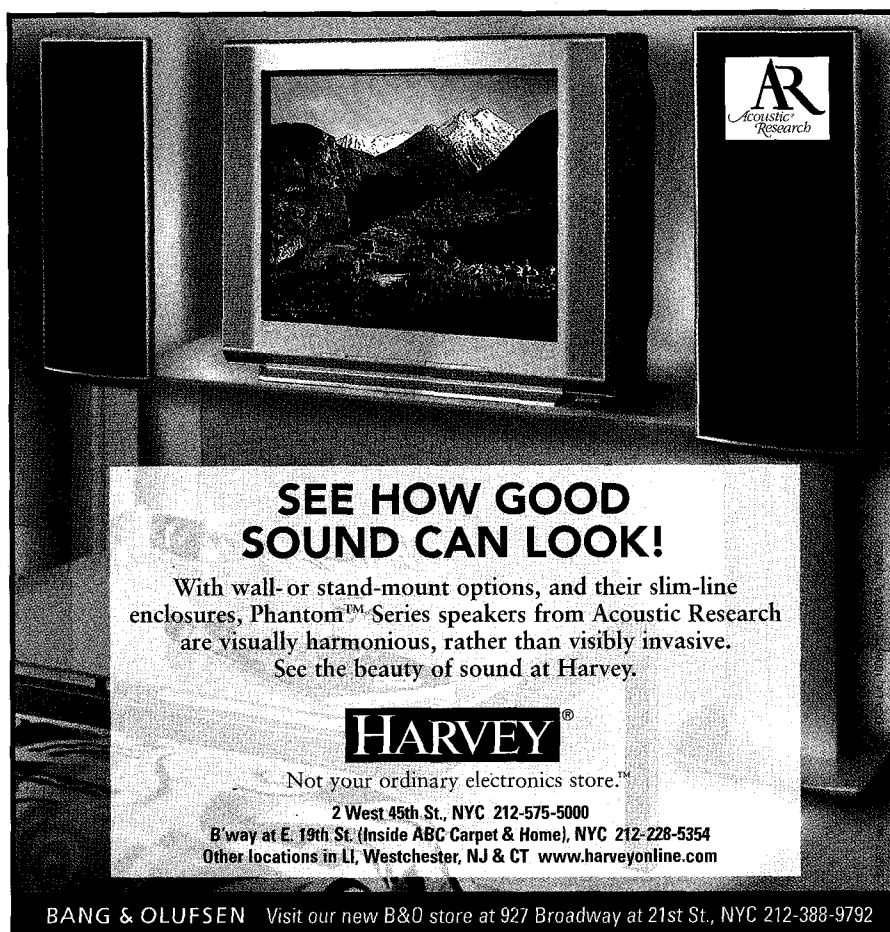
artists have many predecessors in twentieth-century English culture, notably the painters Stanley Spencer and Lucien Freud. The leader of the Chopped Liver school is Damien Hirst, who exhibits dead animals in formaldehyde. His works are chilling: They expose the pale deathliness that lies beneath the abstract technology of contemporary society.)

But enough of that. Everyone arguing about "Sensation" makes money on the sermons. Is that not the best of all possible worlds? The mayor earns new respect from the religious right, which can support him with more enthusiasm in his senatorial race against Hillary. The Brooklyn Museum of Art, which worries that it may be a backwater, makes itself a center of attention and lures paying

*"On the shock scale, the winning piece is a severed cow's head, dripping with blood, that lies in a sealed plastic case with thousands of swarming black flies. The head looks entirely real but is actually a facsimile. The flies, alas, are the real thing."*

visitors from Manhattan (the museum has been inviting controversy for months, sending out press releases that say "the contents of this exhibition may cause shock, vomiting, confusion, panic, euphoria, and anxiety"). The artists also make out well, attracting new interest from collectors who can now demonstrate the depth of their avant-garde faith by purchasing elephant dung. The Maatchis, whose core business is advertising, can display in a museum works of art that they apparently intend to sell to such collectors. And no one has to work hard. No one has to learn new lines. This script has been enacted so many times during the past 150 years that by now, the performances are flawless. There may be those who say that the Applethorpe battle was bigger and better, of course, but they are simply being nostalgic. This is win-win all around. Only the cows look unhappy.

Mark Stevens's 1997-99 reviews are available at [newyorkmag.com](http://newyorkmag.com).



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THEATER JOHN SIMON

# Upstairs, Downstairs

*'The Country Club' is a deft, sad tale of twentysomething blue bloods at loose ends; 'Mud' and 'Drowning' give you the feeling of drowning in mud*



Girl, interrupted:  
Cynthia Nixon in  
*The Country Club*.

**H**AVING CORDIALLY DISLIKED DOUGLAS CARTER Beane's *As Bees in Honey Drown* by the Drama Dept., where Beane is artistic director, I expected little from his current Drama Dept. offering, *The Country Club*. Imagine my surprise: This play about Wasps in their late twenties who hang out in the Cub Room of a provincial Pennsylvania country club is both funny and moving, devilishly well observed, and niftily constructed. The dialogue is by turns glibly posturing, fumblingly poetic, cuttingly punchy, often covering up aches and voids beneath, and always right.

Five of the seven characters were high-school chums. Soos (for Susan) was the sleek class secretary dating Zip (for Thomas Mueller III), the handsome and clever class president. After school, the pair decided to marry. Pooker (for Patricia) was droll and slightly kooky; Froggy (for Louise) was rich and spunky; Hutch (for Gregg Hutchinson), always disheveled and uncontrolled, was Zip's—and everyone's—best friend. Bri arrived later, married Froggy, and is under her thumb, but otherwise fits in. Soos married and divorced in California and is back for a couple of weeks that somehow keep multi-

plying. Pooker has an unseen boyfriend who regrettably isn't cute. The gifted and promising Zip is still working for his dad and stagnating; Soos may be hoping to resume with him.

The group meets at the country club on every holiday from New Year's Eve to Christmas. Also for weddings, as when Hutch marries a rather lower-class Philadelphia Italian girl, the Catholic Chloe, looked down upon by the snobbish, Protestant clubbies. But Zip falls in love with his best friend's wife; and everybody, Hutch included, finds out.

Even as the decorations and clothes for each holiday change, the denizens of the Cub Room indulge in continuous frolics and rivalries, huddlings and betrayals, horseplay and sex on the hardwood floor. As short scene follows short scene, the wit, the booze, and the intermittent tears keep flowing. Most of the characters reveal sorry weaknesses but also unsuspected bits of nobility. "We have our little stories," Pooker comments. "And no one brings them up. That's what's known as community spirit." Yet she can be quite stinging about Zip: "The man is selling real estate in Pennsylvania. You think that would humble a person."

Soos guesses that Zip will drop her by a look in his eyes: "All women know that look," she tells him. "Mothers train their daughters for that look. There are flash cards with that look on them." When he asks, "You know what I'm going to say?," she retorts, "Why do you think I've been babbling like a Nazi spy on truth serum? I don't want to hear you say it." Froggy describes Chloe's bridal getup: "She looks like Susan Lucci. Why would anyone want to look like Susan Lucci?"

Married Chloe has second thoughts about the terrific sex she just had with Zip: "You Methodists or whatever you all are act like sin is . . . a stroke missed on the golf course or something. I was brought up right. . . . And this is a sin, whether it is mortal or venial I cannot tell you. I just should get myself to a confessional with a priest who don't know my aunt Gina and find out. Where's my bra?" But Zip insists they love each other. "We just don't know it because . . . you're a Catholic and I'm a Republican and denial is like the first response for us."

Amy Hohn is a splendidly rambunctious Pooker, Ann Sedaris an irrepressibly self-absorbed Froggy, Peter Benson a nicely part-subdued Bri, and Frederick Well-





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a touching goofball of a Hutch. Tom Everett Scott's Zip is equally fine when debonair or preposterous, impassioned or impish. And Cynthia Nixon is the dream Soos, getting every contradictory facet of that tricky creature dazzlingly right. Only Callie Thorne is miscast: Though she acts Chloe well enough, she lacks her much-remarked-on good looks and sexiness.

The production is impeccable: set by James M. Youmans, lighting by Frances Aronson, and smashing costumes by Jonathan Bixby and Gregory A. Gale. Christopher Ashley has directed with ingenuity and assurance: You will seldom see better-written and -directed scenes than the first and last of Act Two. In contrast to his work in *Bees*, Beane here writes about what he knows, with insight, infectious impudence, and not a little compassion.

I WOULD NOT BE SO RASH AS TO AFFIRM THAT Maria Irene Fornes's *Mud* is the worst play I have seen all year. That honor goes more properly to *Drowning*, the *second* item on the Fornes double bill, with which the Signature Theatre Company launches its new season devoted to this author. A full season of Fornesiana may well surpass in horror anything in Rimbaud's *A Season in Hell*. Over the 36 years that Maria Irene Fornes (henceforward MIF, for brevity's sake) has been produced hereabouts, few if any have so dependably plumbed the depths of stultifying ineptitude.

MIF was born in Havana and immigrated to New York in 1945 at age 15. This supposed exoticism is part of her mystique; another is having been the protégée of Susan Sontag, who, at the time of MIF's firstling, *Tango Palace* (1963), exercised a considerable albeit dubious influence. That MIF resolutely aligned herself with the avant-garde, to the point where in one of her plays the audience had to move through various spaces, may also have moved some viewers and reviewers to rapture.

*Mud* takes place in thirties middle America, where Mae, the sexually unfulfilled wife of the abjectly impoverished pig farmer Lloyd, keeps ironing a pair of pants that nobody seems to wear. Both spouses are illiterate, but she at least tries to learn; he can barely be dragged to a doctor for the mysterious illness that, among other things, makes him stink. Mae introduces Henry, an older and better-educated man, into the household, but things merely go from bad to worse. A stroke reduces Henry to partial inability to move or speak, and much of the last part of the play features growling, unstoppable drooling, and spastic violence. Though none of it is all that different from what went on before.

As Lloyd, Paul Lazar yells, lurches,

lunges, or wallows on the ground as a suitable model for his pigs. As Henry, John Seitz sinks, as called for, steadily lower, as his eventually naked torso is sagging even worse than his determination. Deirdre O'Connell manages miraculously to keep at least her chin above the mud, and uses a dejected monotone to surprisingly touching effect. The misery-breathing set is by Christine Jones, the suitably dismal costuming by Teresa Snider-Stein, the Depression-era griminess by Scott Zeilinski's lighting. But the depression attendant on sitting through all this drabness and dreariness is strictly MIF's contribution.

*Drowning* is very short, totally nonsensical, and certifiably affectless. Three mer speak to each other with random opacity move little or not at all, and are distinguished only by enormous jowls that spread from their cheeks to their shoulders, giving their bald heads a melted cone shape, somewhat like travesties or sculptures by Medardo Rosso. The play itself has no shape whatsoever. Davis Esbjornson's direction has never impressed me, but with material such as this any direction is powerless.

*The Village Voice* has trumpeted MIF as "the truest poet of the American theater," Sam Shepard has pronounced her "the real deal," and Peter Marks in his *Times* review calls *Drowning* a "lovely enigmatic" play about "tuskless walruses that have evolved into bipeds," and MIF's "inventive voice . . . even more deserving of the Signature treatment than Guare, Miller, and Shepard. With such criticism it is small wonder that *Mud* and *Drowning*, and the downright nauseating "deconstruction" that the Belgian charlatan Ivo von Hove has perpetrated on New York Theatre Workshop's *A Streetcar Named Desire* can thrive and proliferate.

In this *Streetcar*, a functional bath is the only thing that works. Here Blanche and several others take naked baths; here Stanley cries out for Stella to come back to him; here, too, Eunice pushes his head under water several times; and here, in a scene of surpassing ludicrousness, he rapes Blanche. Instead of red silk pajamas, Stanley wears orange spandex ones and he cannot get into them properly, so for the whole remnant of the play the pants dangle from his shins, under his dangling privates. Blanche, who has just been buggered by a very young Mitch, is also naked, except for a crumpled black sheath that dangles from her neck. So it is: dangling orange pajamas that rape a dangling black sheath in a bathtub. And a lot more of that sort of thing as von Hove rapes Tennessee Williams.

John Simon's 1997-99 reviews are available at [newyorkmag.com](http://newyorkmag.com).



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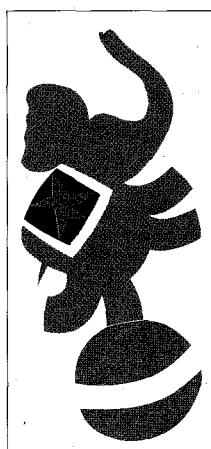


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# CLASSICAL MUSIC PETER G. DAVIS Hit Parade

*The Philharmonic's first night was (unsurprisingly) satisfying;  
its ten-disc series featuring American composers is an indispensable epic*

**P**ERHAPS MUSIC CRITICS SHOULD BE BARRED from gala opening-night concerts. Does anyone really want to read how their patience was tried by a stale program of overexposed repertory staples, a beloved veteran soloist who has seen better days, or a fashionable audience that would otherwise never think of attending a musical event? That more or less describes the **New York Philharmonic's** kickoff—Kurt Masur conducting the Tchaikovsky Fifth Symphony and Mstislav Rostropovich playing Dvořák's Cello Concerto—but this curmudgeon refuses to complain. After all, both works are favorites for good reasons, the orchestra seemed in top form, and Rostropovich—well, let's just

panoramic survey of more than a century of the country's music. I hope that they are wrong and the set sell a million copies—the scores heard here not only demonstrate the breathtaking stylistic range of American music but also its accessibility.

As if to prove that point, the canny producer of the project, Sedgwick Clark, has instructively programmed disc No. 2 as a mini-concert featuring five works written in the mid-twenties: Copland's jazz-inflected *Musical for the Theatre*, Varèse's jagged *Intégrales*, Loeffler's impressionistic *Memories of My Childhood*, Bloch's neoclassical *Concerto Grosso No. 1*, and Gershwin's bluesy *An American in Paris*. Listening to these diverse scores as a group is both a tonic and a reminder of an

exciting decade when composers were breaking away from European modes to write music that sang with a distinctly American voice. But then, if one steps back and takes an overview of the entire set, those qualities of confidence, easy invention, and creative exuberance are apparent everywhere.

Represented by eight works, Aaron Copland is the most frequently encountered composer, and rightly so as we celebrate his centennial year and clothe it with the Philharmonic, an association that began in 1925 and lasted until his death in 1990. Other eloquent voices from the past include Hanson, Harris, Barber, Thomson, Chadwick, Ives, Griffes, MacDowell, Ruggles, Ellington, and Schuman; among today's composers we meet Rorem, Schuller, Diamond, Crumb, Carter, Tower, Reich, Adams, Rouse, Zwilich, and Bolcom. No one, I think, could say that there is a weak score in the lot. Beyond that, an occasional unlikely pairing of conductor and composer produces some especially happy surprises: George Szell and Samuel Barber (*Essay No. 1*), Guiseppe Cantelli and Copland (*El Salón México*),

Artur Rodzinski and Ernest Schelling (*A Victory Ball*), Pierre Monteux and Paul Creston (*Symphony No. 2*), Leopold Stokowski and Bernard Herrmann (*The Devil and Daniel Webster Suite*), Arturo Toscanini and Sousa (*The Stars and Stripes Forever*). Leonard Bernstein dominates, but few are likely to complain since the Philharmonic's favorite maestro conducts ten works he never had the opportunity to record commercially.

Once again the accompanying documentary material is lavish and handsomely presented: two books totaling 500 pages crammed with essays, interviews, archival photos, performance tables, contemporary program



Once more, with feeling: Kurt Masur conducting Mstislav Rostropovich.

say that the great Russian cellist, at 72, now embraces Dvořák's popular score with more sweaty enthusiasm than poise or precision.

More-enterprising concerts are sure to come as the season rolls forward. Meanwhile, I prefer to salute the Philharmonic's approach to the millennium by congratulating the orchestra on its third and latest boxed set of historic recorded live performances. The subject this time is American music, and apparently, timid souls around Fisher Hall had doubts about the commercial viability of such a pricey package containing 49 performances by 39 native composers on ten compact discs, a



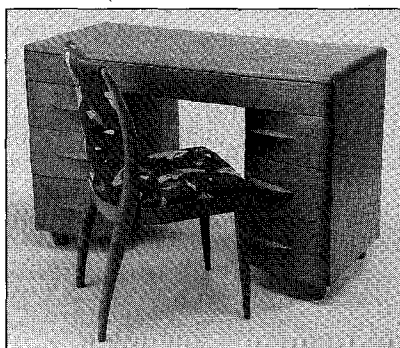
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notes, and reviews. The two-volume set is currently available at selected Towe Records stores, or it can be ordered by phone: 1-800-557-8268. At \$185, this feast of American music is a bargain.

IF THE PRINCIPLES OF SUPPLY-AND-DEMAND can be applied to opera, then the current rage for Handel should come as no surprise. Now that the formal conventions of Baroque opera are no longer considered a barrier—indeed, most directors find these disciplines a positive device in creating dramatic tension—audiences are eagerly rediscovering a huge repertory of masterpieces, and dozens of superb singers are on hand to perform them. The latest Handel treat to arrive at the City Opera is *Ariodante*, one of the composer's richest scores and most affecting stage works. Like Shakespeare, Handel resourcefully used the most basic passions—jealousy, despair, revenge, naked ambition—to create a gallery of unforgettable characters: no more so than in *Ariodante*. The plot complications here are minimal as good eventually triumphs over evil, but before that happens, just about every human emotion one can think of is explored in a dazzling sequence of arias.

The City Opera cast is little short of spectacular, beginning with Sarah Connolly *en travesti* in the title role, her expressive mezzo-soprano in command of every mood from militant heroics to anguished betrayal. Amy Burton as the unjustly compromised Ginevra is a heartbreaker during her journey from joy to madness and back again, while Bejun Mehta's snakey Polinesso is a chilling study in evil as well as a stunning vocal tour de force. Lisa Saffee, Sanford Sylvan, John McVeigh, and Jeffrey Reynolds complete an exceptionally sensitively directed by John Copley.

Handel's operas thrive on various treatments, and the comparatively conservative one here works beautifully while steering clear of fancy gimmicks and keeping the action in period. The singers are given full freedom to register character through voice and gesture, but the stage pictures are all carefully constructed to make the most of each theatrical situation. John Conklin has designed a set both atmospherically effective and practically dominated by an imposing series of movable dark marble walls with gold molding, and everyone looks sensational in Michael Stennett's luscious Baroque costumes. Jane Glover might encourage more rhythmic energy and shapely phrasing from the orchestra, but never mind. The City Opera continues to do well by Handel, whose operas should never be allowed to leave the repertory again. ■

Peter Davis's 1997-99 reviews are available at [newyorkmag.com](http://newyorkmag.com).

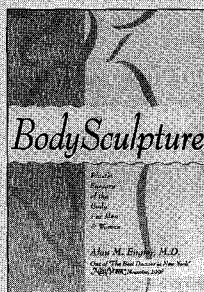
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# TELEVISION JOHN LEONARD 'Saucers' Apprentices

*The WB's surprisingly moving 'Roswell' is a friendly merging of 'E.T.' and 'The Catcher in the Rye'; Ted Turner's world history is all-inclusive.*

**T**HAT ANGELS AND ALIENS SO FREQUENTLY attend us, on our screens and in our dreams, should not come as much of a surprise. Besides the millennial heebie-jeebies, we are afflicted with a lightness of being—unsafe on the tribal streets; equally weightless in orbit and in cyberspace; balloonlike, in exile or migration; fled abroad, like jobs and capital; disappeared, like Argentine dissidents; abducted or missing, like runaway children; bugged, tapped, minicammed, downsized, hijacked, organ-lonored, gene-spliced, lite-beered, vacuum-sealed, overdrawn, nonrefundable, void where prohibited, and stealthed. And this is not even to mention those dislocations caused by sleep paralysis, temporal-lobe lesions, overmedication, bad-trip drugs, busy workspace ergonomics, seasonal affective disorders, frequent flying, and the Blue Meanies.

Thus **Roswell** (Wednesdays, starting October 6; 9 o 10 P.M.; WB) was inevitable. The real Roswell, New Mexico, has been so eager to capitalize on its reputation as the Ellis Island of the alien hordes that two years ago it actually sponsored an "Encounter 97" celebration of the fiftieth anniversary of the first visitation. The affair included a flying-saucer soapbox derby, a UFO belly dancer, and a speech by Erich von Daniken. The TV series asks us to believe that when a saucer crash-landed in the summer of 1947, it littered the desert not only with hairless, earless, four-fingered ETs whose corpses were whirlbirded by black choppers to a secret military compound like Area 51 but also with incubating seed packets. And these tiny time capsules hatched only sixteen years ago. And now Max (Jason Behr), his sister Isabel (Katherine Heigl), and their buddy Michael (Brendan Fehr) have to go to high school.

While teen aliens may not be such a spandex stretch after *Buffy* and the *Heathers*, the fact that Max, Isabel, and Michael don't know who they are, where they came from, or what they're supposed to do with their superpowers gives the show if not its edge then at least its sicklied cast of thought. Who among us in high school hasn't asked the same questions about our origins and purpose? Hasn't looked in a mirror and seen through fractal acne a Klaatu, a Pod, a Body Snatcher? Hasn't feared that if our secret truth were out, man-eating dandelions would get us, or meteoric limeballs, or bloodsucking carrots, or collectivized bolshevik killer ants? What else is high school really all about except alienation in gym clothes, with a combination lock?

Add to this glum luck an alien-hunting local sheriff William Sadler, determined to rehabilitate his father from all those old Roswell jokes about poor old



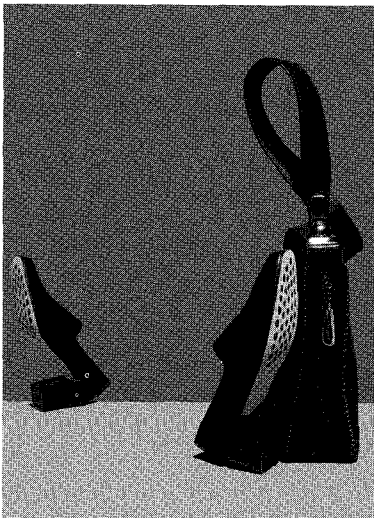
"Sergeant Martian") and a star-crossed love affair (a smitten Max just can't stop his healing hand from saving the life of Shiri Appleby's lissome Liz when she's gunned down while waitressing at the Crashdown Cafe), and what you've got is a cross-pollination of *The X-Files* and *Romeo and Juliet*, or *The Fugitive* and *Catcher in the Rye*, or *Beauty and the Beast* meets Judy Blume, or *Close Encounters* with a *Blue Lagoon*. In high school we're all of us on the run, a Third Kind, with heavy petting our only hope. That Max's manipulation of Liz's molecules should leave palm prints on her perfect tummy suggests, of course, stigmata. That they should then find themselves in the ultimate interspecies boundary situation can be understood to symbolize or paraphrase class difference, race division, gender confusion, and anything else we've ever stressed about, from pregnancy to AIDS.

Executive producers Jason Katims (*My So-Called Life*) and David Nutter (*Disturbing Behavior*) are clearly in touch with their Inner Teen—a lost soul with call-waiting. Besides the obligatory pop-cultural references (Sigourney Weaver, Will Smith, Beavis and Butt-head), there are witty guest-star turns (Jonathan Frakes from *Star Trek: The Next Generation* shows up at the Crash Festival). *Roswell*, moreover, is wonderfully

**Desert spawn:**  
From left,  
Katherine  
Heigl, Jason  
Behr, Shiri  
Appleby, and  
Brendan Fehr  
in *Roswell*.



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played. Behr is a sensitive hunk, with ears the girls will want to nibble. Appleby is composed of equal portions of Winona Ryder and Ophelia: "Five days ago, I died," she confides to her journal. "After that, things got weird." She will also have the last word in the pilot, after Max has explained to Liz that their love dare not speak its name, because "it's not safe." "I don't care," she says. Surprisingly, I do.

WHICH I CAN'T SAY ABOUT **Harsh Realm** (Fridays, starting October 8; 9 to 10 P.M.; Fox), the new Chris Carter virtual-reality action series. While it promises in the long run to be more interesting than the Hollywood movie it most resembles, *The Matrix*—and may even attract the same cult audience of surfers, hackers, digitheads, designer-druggies, nipple-ringsters, technopop mall rats, and kung fu biker nerds—it's no threat at all to the cyberpunk eminence of William Gibson, Pat Cadigan, or Neal Stephanson. Like everybody else who never leaves home, deep down in my binary code and microsofties I long to leap tall buildings in black leather and cool mirror shades. But I couldn't bring myself to care whether Keanu Reeves in *The Matrix* was "The One" who, by brain-jack and chopsocky, would save Homo sap from floppy disks with their own agenda, and I'm not sure I'll wait around to see if Army vet Scott Bairstow (*Party of Five*) ever emerges from *Harsh Realm*'s Cold War VR computer game—a sort of grunge *Dune* and fascistic facsimile state where Terry O'Quinn (*Millennium*) is the Kurtz in totalitarian charge, D. B. Sweeney is the Che Guevara in guerrilla opposition, Samantha Mathis can't decide if she's alive or dead, and, on the whole, Scott Bairstow would rather be back in Sarajevo.

In this comic-book Conrad, the characters have names like Hobbes (nasty, brutish, short) and Pinocchio (the Pentagon lies to us). The action is F/X-murky, like a Gothic music video. The dialogue is Captain Midnight-Secret Decoder Ring—profound: "Santiago has hijacked the whole damn program!" And among the many things to have vanished into cyberspace is Chris Carter's sense of humor, which has always redeemed *The X-Files* whenever it threatens to go apocalyptic woo-woo. We should have known this would happen during the first season of *Millennium*, when Megan Gallagher never smiled and Lance Hendrikson couldn't.

FOR AN ALTOGETHER DIFFERENT *MILLENNIUM*, we are invited by Ted Turner to spend the next two months looking back at **Millennium: Thousand Years of History** (Sundays, October 10 through December

12; 10 to 11 P.M.; CNN). This richly absorbing series, from executive producers Pat Mitchell (*A Century of Women*) and Sir Jeremy Isaacs (*Cold War*), narrated by Ben Kingsley and based on an idiosyncratic text by Felipe Fernandez-Armesto, devotes an hour each to the past ten centuries, with a refreshingly multicultural point of view and handy tags to help us keep our place in the rinse cycle of bygone civilizations. Thus, a century of the sword is followed by centuries of the axe the stirrup, the scythe, the sail, and so on.

With quotations of pertinent texts from the times, motion-picture footage of present-day locales, re-creations in period costume of the most flamboyant action, and a lavish laying-on of ancient maps, lurid art, haughty sculpture, haunted ruins, and computer animation *Millennium* acquaints us, at least for the first four hours, as much with Africa and the Far and Middle East as it does with Europe. In the eleventh century, for instance, we visit China for printing, paper money, gunpowder, the compass and the water-driven clock, not to mention terrific kites. And North Africa for expansive Islam, as well as the libraries and the reflecting pools of Cordoba in Moorish Spain. And India for Hinduism, especially the erotic art. And Japan for the first novels, with lots of Sei Shonagon talking to her prurient pillow. And this is before we even get a glimpse of Europe in its Dark Ages with its werewolves and its tree gods before the first cathedrals.

On, then, to a twelfth century of North American pueblos; French Gothic spires; Ethiopian rock churches; Italian city states; and the walkabout in Dreamtime of Australian aborigines who had no need of any other architecture than the landscape whose magic they sang into being, whose symbols they painted on sand. Followed by Genghis Khan on horseback and his grandson Kublai in the stately pleasure dome of Xanadu, Marco Polo and Roger Bacon, the eastward passage of spices and ideas, the Mamelukes of Egypt, the merchants of Venice, Frederick II of Sicily, and Saint Francis of Assisi. Finished off, so much of it, by the Black Death, as the plague rolled into Cairo, Timur rode out of Samarkand, and the peasants in England revolted.

There's a nice stereoscopic sense of simultaneous exploration and originality, excess and exhaustion, beauty and death. I wouldn't go so far as to say that *Millennium* is profound, but it is at least inclusive, and not at all patronizing, and seems in its very waywardness to dream along song lines like the nomads of Australia.

John Leonard's 1997-99 reviews are available at [newyorkmag.com](http://newyorkmag.com).



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# Rockin' Country's Boat

*On Garth Brooks's new album, the cat in the hat comes back—  
as a greasy-haired rock star with a soul patch and an attitude.*

**F**OR THE COVER OF HIS NEW ALBUM, **Garth Brooks** in . . . **The Life of Chris Gaines**, Garth Brooks grew a soul patch beneath his lower lip, donned a dark wig, and even, it seems, changed his bone structure to make his fleshy jawline more angular. Photoshop? Plastic surgery? Or has Brooks really made a deal with the Devil?

The gaunt, haunted-looking man on the cover of Brooks's much-heralded pop crossover album is supposed to be Chris Gaines, a fictional rock star whom Brooks will portray in a film next year. But while Brooks is more or less new to rock, he's certainly no stranger to playing a character. Nashville all but requires its celebrities to sell themselves as good ol' boys (and girls) who would rather be knocking back a few cold ones in the back of a pickup. Brooks is so conscious of his manipu-

Sellers, one of Gaines's father's favorite singers. "I even remember my father having Ramsey Sellers eight-track for the car," Gaines writes.

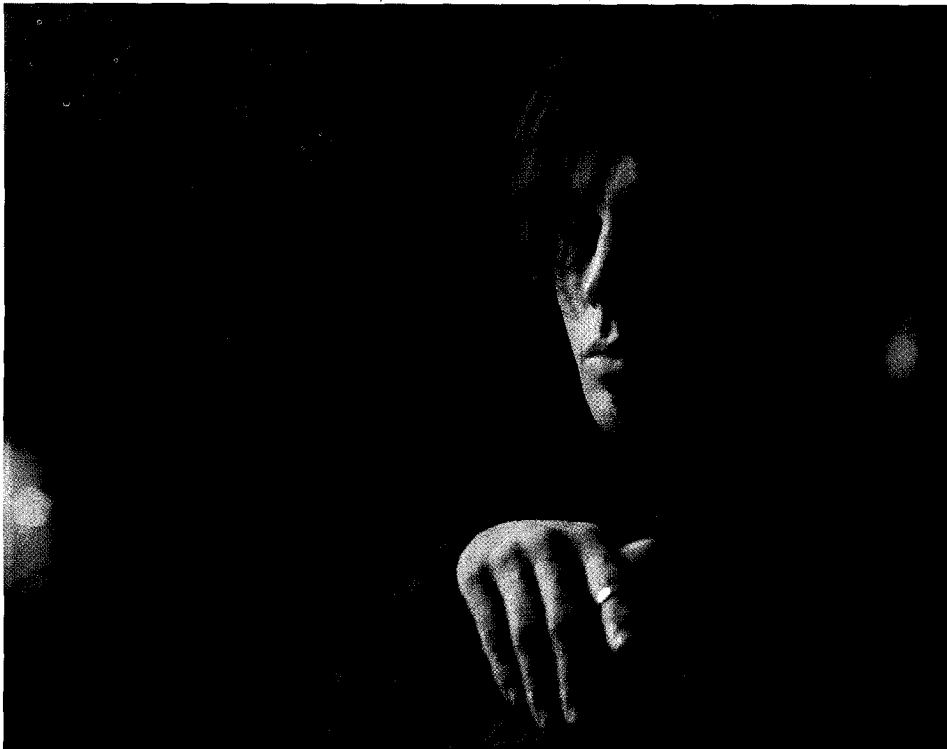
There will never be another singer like Ramsey Sellers—because Brooks invented him too. It's hard to imagine the pragmatic Brooks as the kind of daydreamer who has a fantasy life this elaborate, but the Chris Gaines conceit gives him a way to play pop music without alienating his country fans. Brooks hard needs an alter ego to sing like Don Henley—the line between rock and country has been blurred since the seventies, and megastars like Brooks and Shania Twain sell millions of albums precisely because the music sounds like pop.

But Brooks certainly needs an alter ego if he wants to sing like a black man. Which, apparently, he does. While the rock songs on *Chris Gaines* are getting the attention, much of the album is devoted to R&B—Brooks even raps on "Right Now." According to Brooks's Gaines mythology, the star emerged from a violent car crash with a goth look and an R&B-influenced sound, and was dubbed "the new Prince" "Snow in July" and "Way of the Girl" to echo Prince, but Brooks—especially on the single "Lost in You"—sounds more like the new Babyface. In fact, Brooks recently collaborated with the old Babyface (although none of the music they recorded together appears on this album), and the producer slated to work with Brooks on the new Chris Gaines album.

Once, country singers like Hank Williams and Jimmie Rodgers roamed through the blues, and soul singers like Ray Charles and Al Green cut country songs. Now, though, country defines its influences so narrowly, almost seems inbred. It has been reported that some country D.J.'s are having fits because their most consistently profitable hitmaker has made an album that knowingly embraces the one style that's still off-limits for rigorously ritualized country radio: black music.

Confronting Nashville's prejudices is a most transgressive, and the genre needs exactly the kind of cross-cultural transfusion that Brooks is offering. But he isn't really a rebel at heart—he just plays one on the album. Brooks has simply gone from making well-crafted, uninspired country to making well-crafted, uninspired R&B. And if the country Establishment won't follow him, what will they do when a real innovator comes along? ■

Pete Wells's 1999 reviews are available at [newyorkmag.com](http://newyorkmag.com)



Gaines people play: On his new album, Garth Brooks poses as a haunted rock star.

lation of country's costume drama that he frequently refers to himself, Bob Dole-style, in the third person.

But even by Brooks's standards, the Chris Gaines project achieves a new level of inauthenticity. The "official biography" says that Gaines dropped out of Morningside High School to play music but "did complete his G.E.D. in 1987." The liner notes of this album—ostensibly a collection of Gaines's greatest hits—are even richer with this kind of detail. "It Don't Matter to the Sun" is supposed to be a cover of a song by Ramsey



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## About Fez

*Ali Baba has pizza on its takeout menu, but its heart and soul is pure Turkish delight; a taste of Trinidad in the heart of Bed Stuy.*

**M**AROONED ON THE FERVID ISLANDS OF NEW York this summer, the Underground Gourmet had to content himself with palatal travel—i.e., inserting exotic food into his mouth, closing his eyes, and allowing himself to be transported, in a vehicle of odors and flavors, to his favorite vacation spots of yesteryear. This has, inevitably and bittersweetly, meant returning to his mother's homeland, Turkey, and to the bereaved city of Istanbul, where boatmen in crazily tilting barks steadfastly serve up what may be the most alluring sandwich in the world: a half-bread loaf crammed with grilled, lemon-drizzled peppers and tomatoes and fish freshly netted in the Sea of Marmara.

This particular feast is unobtainable in New York, but at Ali Baba Restaurant (206 East 34th Street; 212-683-9206), there are plenty of other good things authentically evocative of Turkey. Ali Baba—which opened six months ago—is aptly named, because it is about as bafflingly impenetrable as Ali Baba's cave. Giving every appearance of a cheapo Italian fast-food joint, its front section consists of a busy counter serving up pizzas, heroes,

and calzones (mainly to go) under garish, tube-lit photographs of same. Keep going, however, and you come to a genteel grotto in which bouquets of pink and red sil roses, complete with eternally fixed droplets of dew, sit on gray plastic tablecloths. Here, some sparse wall decorations—a row of fezzes, an evil eye, a painted plate—and the unfeigned warmth of the waitress signal that you have stumbled upon a Turkish zone. After a mouthful of Turkish olives and warm, home-baked, sesame flat bread all thoughts of Italy, however pleasant, are banished.

That said, Ali Baba's forte lies in its masterly lahmacuns and pides—appropriately enough, Turkey's answer to the pizza. The lahmacun—flat bread topped with ground lamb and a subtle sprinkling of chopped vegetables (\$2.25)—is larger than what you might see in Turkey, but it comes with an appropriate bunch of flat leaf parsley and freshly chopped, cayenne-peppery onions: You pile these on the bread, squeeze on the juice of a quarter-lemon, and roll up the ensemble into a delicious spliff. For an even more substantial feed, try kaskaval (\$6) or a kusbasili pide (\$8): The former is dill-sharpened affair of feta cheese, parsley, eggs, and butter; the latter is spicy chopped baby lamb with peppers and parsley. Both are excellent.

Ali Baba handles the classic fruit of Turkish cuisine—the mutable, multiform eggplant—very well. The imar bayildi (\$4.50, named for the Islamic cleric who passed out with pleasure upon eating this aubergine stuffed with onions, tomatoes, and spices) is good (although the eggplant was not quite babyish enough); baba ghannouj (\$3) could be a tad smokier; and deep-fried eggplant with yogurt sauce (\$3.50) and eggplant in a nearly spicy sauce of fresh vegetables (\$3) are respectable.

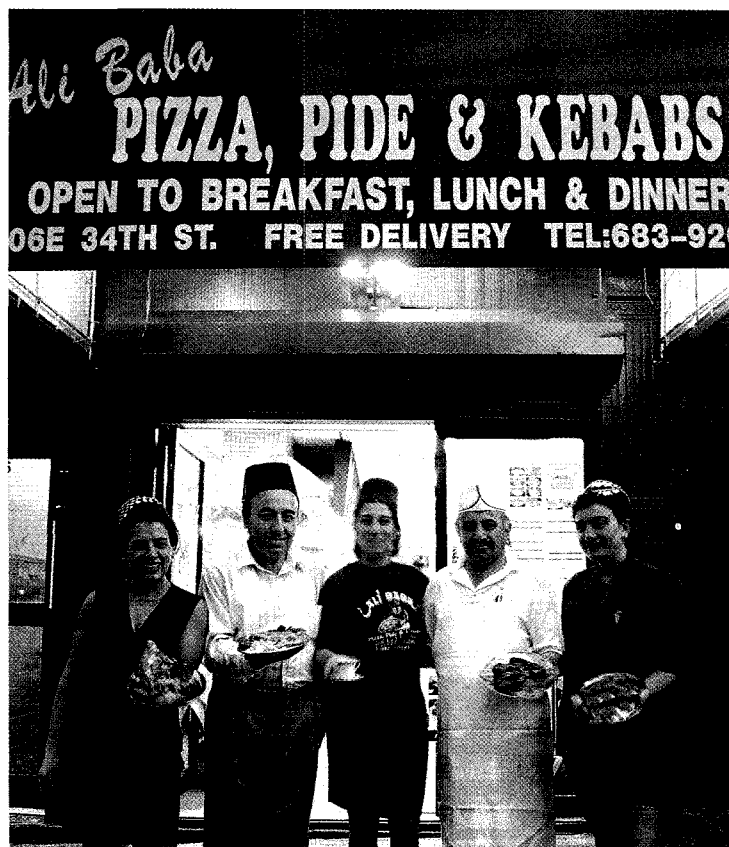
The heavy-hitting meat dishes are all expertly handled. Marinated chicken kebab (\$8) is tender and succulent; Adana kebab (ground lamb packed around skewer and grilled, \$8) is spicily redolent of the Cilicia city for which it is named; shish kebab (\$9) is simply terrific; and iskender kebab (slices of excellent, nor oily doner kebab served over fried pide bread in a tomato sauce and lashings of fresh yogurt, \$11) is the Turkish ticket. All entrées are accompanied by white rice, homemade bread, salad, grilled green peppers (hot) and grilled tomato (fruity).

Ali Baba is located in the former venue of an Italian restaurant, hence the front of the house, which caters to customers of the old business. This is an unusual and risky arrangement, but somehow the two cuisines live side by side in harmony. With Turkish food of this uncompromising quality, why shouldn't they?

*Ali Baba is open seven days a week from 11 A.M. to 11 P.M. All credit cards accepted.*

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Brooklyn; 718-783-0316). Half Trinidad an deli (selling imported Trini stuff lik mango condiments, lime sauce, peppe sauce, and the Trinidad *Guardian*), ha roti shop, this family-run restaurant is situated in a nook of Bed-Stuy that irresistibly brings Frederick Street, Port-o Spain, to mind: a raucous mercantile scene of street vendors, shoppers, and dawdling cars blasting out music. Walling from the A-train stop at Nostrand an Fulton toward Ali's Roti Shop—HURR HURRY, COME FOR CURRY, Ali's painted sig urges—you pass another roti outlet and calypso-record store.

Ali's—which has been featured in at least one calypso song—has a function. sprinkling of chairs and panes of securi glass that guard the service counter. Se vice is nevertheless very friendly, and th booth banter between servers and cu tomers—the latter significantly but by r means exclusively derived from Trinide and Tobago—is constant. In true Trinid dian fashion, the best time to visit around 5 P.M., when the maximum num ber of dishes are available.

Latecomers, though, can generally b assured of finding rotis (\$4, except fo goat roti, which is \$4.50) that are super. The chicken roti—served bones and all—is an immense wrap of tender chunks meat with potatoes in curry sauc the vegetable roti is a package of cu ried potato, chana (chickpeas pumpkin, spinach, cabbage, and ca rots, and fresh as you could wish fo tender goat roti is another triumph meat and potatoes. Extra spiciness available on demand.

The value for money here is ou standing. Phoolori (eight for \$1) a balls of dough enlivened by a bitte sweet tamarind sauce that is also be found, in a slightly different forr in the stew fish, which is bony kin fish on rice with green plantain, ri plantain, yam, pepper, tomato, ar lentils. Homemade vegetable sou (\$2.50) includes little dumplings, chunl of corn on the cob, and “ground prov sions”—such as celery, plantains, pea sweet yams, chives, and dasheen.

What really draws me to this place not on the menu but is available on r quest. Trinidad's most popular street foc is doubles, which are fried, chewy discs dough stuck together with a mild chickpe paste. A mouthful of doubles, washe down with a sip of licorice-tasting maul juice (boiled down from tree bark wi cloves and spices), and I am thousands miles away, on another fervid island.

Ali's Roti Shop opens at 11:30 A.M. and closes when the food runs out. Cas only.

Joseph O'Neill's 1999 reviews are availab at [www.nyorkmag.com](http://www.nyorkmag.com).

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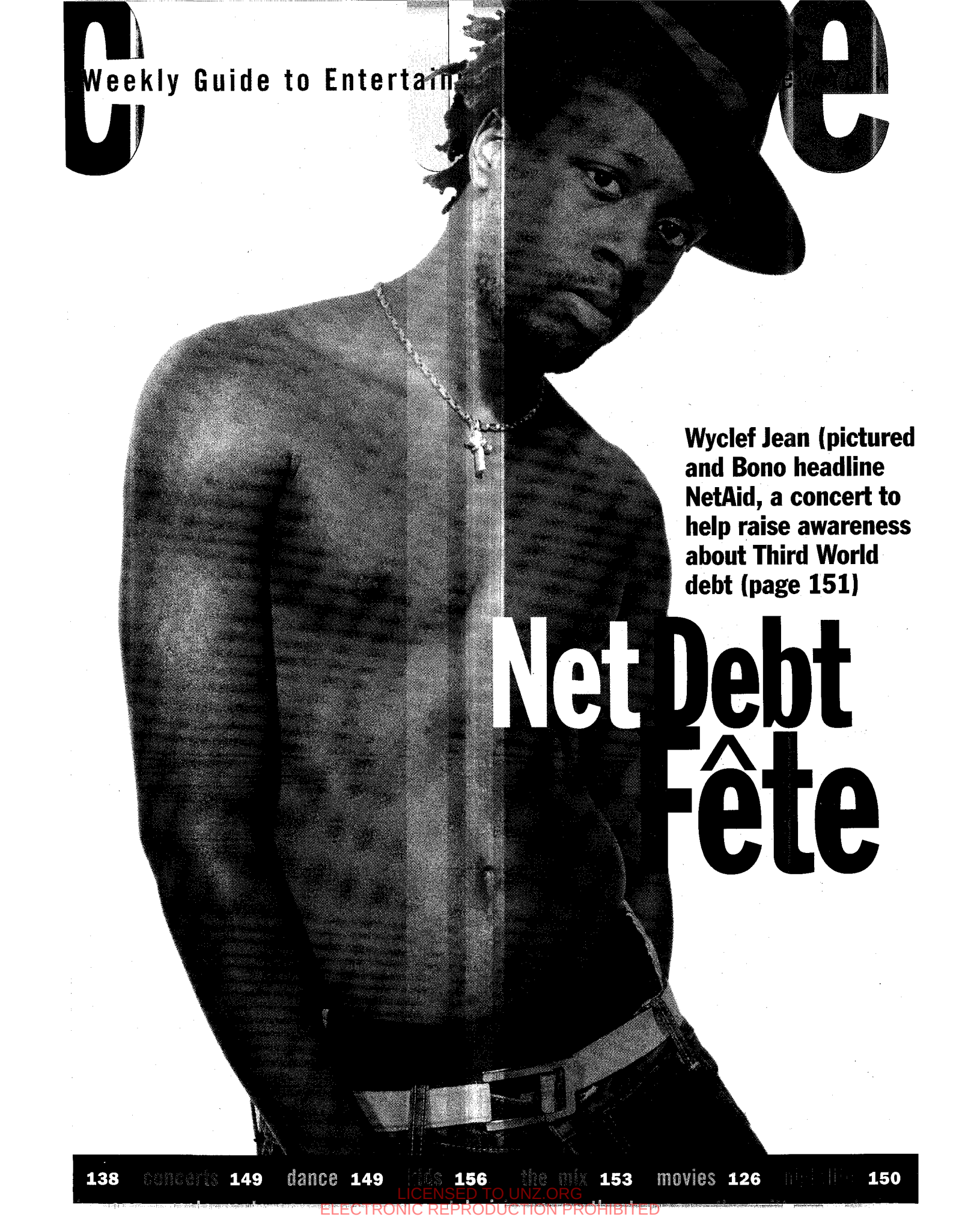
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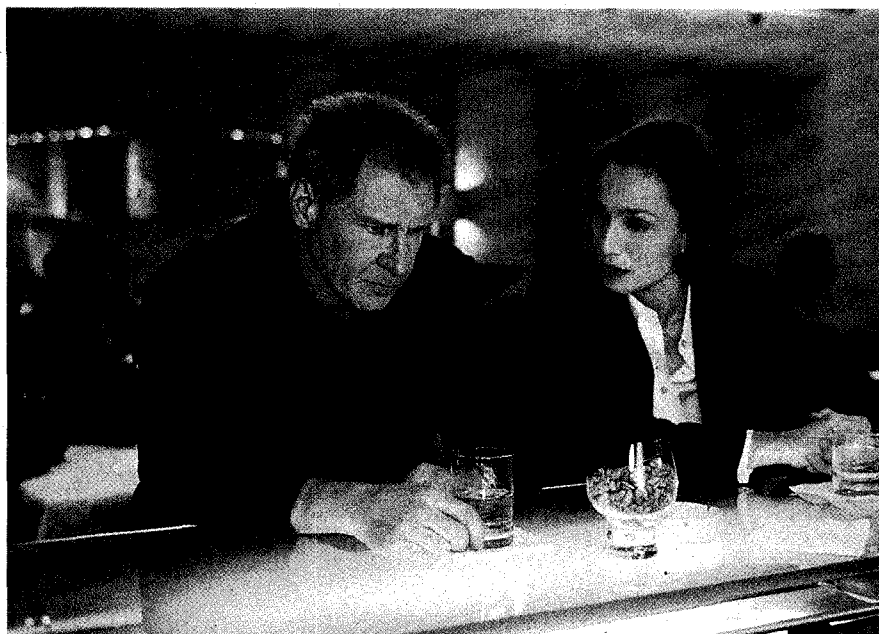
**Wyclef Jean (pictured  
and Bono headline  
NetAid, a concert to  
help raise awareness  
about Third World  
debt (page 151)**

# Net Debt Fête



# movies

*The Limey... Boys Don't Cry... Capra at BAM*



## Previews Match Me, Sydney

Sydney Pollack's *'Random Hearts'* asks what a New Hampshire congresswoman (Kristin Scott Thomas) and a tough Washington cop (Harrison Ford) might have in common. Their spouses were killed in a plane crash together? Their spouses were having an affair before they died? Their spouses wanted Kristin and Harrison to have an affair, too? (Okay, we made up that last part.) Opens October 8.

## New Films

**The Adventures of Elmo in Grouchland**—Elmo ventures after his lost blankie and in turn gains courage and learns about sharing. With Mandy Patinkin. (1 hr. 20 mins.; G) CC Village East; Loews 19th St. East; Clearview's First & 62nd St.; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Cinemart; CO Cinema City; UA Crossbay II; UA Movies at Staten Island.

**American Beauty**—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. (Rainer; 9/20/99) (1 hr. 56 mins.; R) Loews Village; Loews 19th St. East; Loews State; Clearview's Beekman; Loews Orpheum 7; Sony Lincoln Square; BAM Rose Cinemas; Pavilion; UA Movies at Sheepshead Bay; CO Fresh Meadows; UA Movies at Staten Island.

**American Pie**—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) Kew Gardens Cinemas; UA Union Square.

**Autumn Tale**—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. He may be a moralizing *philosophe*, but he has his playful side. It's a charming film. (Rainer; 7/19/99) (1 hr. 50 mins.; NR) Lincoln Plaza Cinemas.

**Bandits**—A movie about a female rock band that escapes prison (Did I mention they were in prison?) and tears across Germany, but not without finding some cool clothes, making a video, and recording a hit single. In German with English subtitles. (1 hr. 49 mins.; R) The Screening Room.

**Bedrooms and Hallways**—A campy romantic comedy about a man who joins a men's group and develops a crush on an Irishman. (1 hr. 36 mins.; NR) Cinema Village.

**Black Cat, White Cat**—A romantic comedy wherein, to square a debt, a small-time shyster arranges for his son to marry the daughter of a wealthier gangster. In Serbo-Croatian with English subtitles. (2 hrs. 9 mins.; R) Lincoln Plaza Cinemas; Kew Gardens Cinemas.

**The Blair Witch Project**—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend in the remote Maryland woods. (1 hr. 27 mins.; R) Art Greenwich Twin.

**Blue Streak**—Martin Lawrence is a jewel thief posing

as a cop in order to recover a diamond he's hidden in a precinct. With Dave Chappelle and Luke Wilson. (About 1 hr. 40 mins.; R) Loews Village; Loews 19th St. East; UA Criterion; Loews Orpheum 7; U. Gemini; Clearview's Metro Cinema; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone Canarsie; Kent Triplex; Linden Boulevard Multiple Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; CO Cinema City; Jackson Triplex; Kew Gardens Cinemas; Ma. Street Cinemas; Plaza; UA Astoria; UA Crossbay; U. Movies at Bayside; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.

★**Bowfinger**—Steve Martin has his best movie role in years as Bobby Bowfinger, head of the bankrupt Bowfinger International Pictures. Bowfinger's grand scheme for glory involves getting Hollywood's biggest action star, Kit Ramsey (Edd Murphy), to star in his zilch-budget sci-fi thriller *Chubby Rain*—without even knowing he's in it. (Rainer; 8/23/99) (1 hr. 37 mins.; PG-13) Kew Gardens Cinemas.

**Boys Don't Cry**—Hilary Swank and Chloë Sevigny lead a superb cast in Kimberly Peirce's beautiful and brutal retelling of the Teena Brandon story about a profoundly troubled young woman who lived her short life as the less-troubled young man Brandon Teena. (1 hr. 54 mins.; R) Opens 10/8 UA Union Square and Lincoln Plaza Cinemas.

**Breakfast of Champions**—Alan Rudolph's film adaptation of Kurt Vonnegut's novel about a fiction midwestern town and its kooky inhabitants, starring Bruce Willis, Nick Nolte, Albert Finney, and Barbara Hershey. (1 hr. 50 mins.; R) CG Angelika Film Center.

**Buena Vista Social Club**—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60 whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) C Angelika Film Center; Lincoln Plaza Cinemas; BA Rose Cinemas.

**Caligula**—First released in 1980, Bob Guccione's period porno epic stars Malcolm MacDowell, Helen Mirren, and Peter O'Toole. (2 hrs. 36 mins.; NF) Art Greenwich Twin.

**Destination Unknown**—The life and times of two cousins—one an aspiring actor and one a cab driver aspiring to be a chauffeur. (1 hr. 30 mins.; NR) Jackson Triplex.

**The Dinner Game**—From the creator of *La Cage à Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) Paris Theatre.

**Dog Park**—Bruce McCulloch's quiet romantic comedy starring Natasha Henstridge, Janeane Garofalo, and Luke Wilson as dog-loving singles. Mai

## Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.



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Bob Healy, SNN  
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McKinney saves the day with his hilarious portrayal of their dogs' shared psychologist. (1 hr. 35 mins.; R) *CC Village East*; *CC Murray Hill Cinemas*; *CC Sutton*.

**Double Jeopardy**—The lovely Ashley Judd crashes her way across the country in an attempt to win back her son and finish off her evil husband. Thanks to a loophole and an exhausted Tommy Lee Jones, it's all fairly legal. (1 hr. 46 mins.; R) *Loews Village*; *Loews 19th St. East*; *CO Coronet*; *Loews Astor Plaza*; *Loews Orpheum 7*; *Clearview's Olympia*; *Loews 84th Street*; *Bay Plaza*; *Concourse Plaza*; *Whitestone*; *Canarsie*; *CO Alpine*; *Kent Triplex*; *Linden Boulevard Multiplex*; *Brooklyn Heights*; *Pavilion*; *Ridgewood*; *UA Movies at Sheepshead Bay*; *Centre Sunnyside*; *Cinemart*; *CO Fresh Meadows*; *Main Street Cinemas*; *Plaza*; *UA Astoria*; *UA Crossbay II*; *UA Movies at Bayside*; *UA Movieworld*; *UA Hylan Plaza*; *UA Movies at Staten Island*.

**Drive Me Crazy**—Melissa Joan Hart is *Clueless*, while Adrian Grenier is more *Dawson's Creek*. But the two resolve to date anyway in order to make the people they'd really like to go to the prom with jealous. Teenagers can be so Machiavellian. (About 1 hr. 45 mins.; PG-13) *CC Village East*; *CC Murray Hill Cinemas*; *Clearview's Chelsea*; *Clearview's Cobble Hill*; *UA Criterion*; *Clearview's Park and 86th St.*; *UA Gemini*; *Clearview's 62nd and Broadway*; *Bay Plaza*; *CO Alpine*; *CO Kingsway*; *Ridgewood*; *UA Movies at Sheepshead Bay*; *Centre Sunnyside*; *CO Cinema City*; *Main Street Cinemas*; *UA Astoria*; *UA Crossbay II*; *UA Movies at Bayside*; *UA Movieworld*; *UA Hylan Plaza*; *UA Movies at Staten Island*.

**Earth**—Deeptha Mehta (*Fire*) returns to India to explore a love triangle amid the turbulence of partition. In Hindi with English subtitles. (1 hr. 39 mins.; NR) *Quad Cinema*; *Lincoln Plaza Cinemas*.

**Eyes Wide Shut**—Stanley Kubrick's last film is about a swank Upper West Side couple whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *The Screening Room*; *CO Worldwide Cinemas*.

**Five Wives, Three Secretaries and Me**—Tessa Blake's documentary about her despondent millionaire father. (1 hr. 20 mins.; NR) *Opens 10/8 at the Quad Cinemas*.

**For Love of the Game**—In this turgid weepie, Kevin Costner plays an over-the-hill pitcher for the Detroit Tigers who gets a shot at a perfect game against the Yankees. (2 hrs. 20 mins.; PG-13) *UA Criterion*; *Clearview's Park and 86th St.*; *Loews 72nd St. East*; *Clearview's Olympia*; *Clearview's Waverly*; *Sony Lincoln Square*; *CO Alpine*; *Brooklyn Heights*; *Pavilion*; *North Shore Towers*; *UA Marboro*; *UA Movies at Sheepshead Bay*; *Centre Sunnyside*; *CO Fresh Meadows*; *Main Street Cinemas*; *UA Crossbay II*; *UA Movies at Bayside*; *UA Movieworld*; *UA Movies at Staten Island*.

**Grand Illusion**—A new print of Jean Renoir's 1937 World War I classic. In French with updated English subtitles. (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas*.

**The Grandfather**—The story of a curmudgeonly count who—after learning of his widowed daughter-in-law's infidelities—tries to deduce which of his granddaughters is his rightful heir, until he's enlightened as to just how stupid that is. In Spanish with English subtitles. (2 hrs. 25 mins.; PG) *Opens 10/8*.

**Guinevere**—Stephen Rea is Connie Fitzpatrick, a drunken and aging photographer who has a tendency to take in shy and pretty young women with potential, like Harper (Sarah Polley), and teach them about art, literature, love, and co-dependency. (1 hr. 44 mins.; R) *CC Angelika Film Center*; *CC Crown Gotham*; *Sony Lincoln Square*.

**Happy, Texas**—See Rainer, page 103. (1 hr. 39 mins.; PG-13) *CC Cinemas 1, 2, 3*; *Sony Lincoln Square*; *UA Union Square*.

**Illuminata**—John Turturro's beautiful film explores love's durability—and other follies—as experienced by a theater company in 1905 New York. With Susan Sarandon, Katherine Borowitz, Rufus Sewell, Christopher Walken, and Ben Gazzara. (About 2 hrs.; R) *UA Union Square*.

**In Too Deep**—In this convincing street-crime story, Omar Epps is a detective who goes deep undercover in order to break up a Cincinnati drug ring.

## Retrospective Mr. Capra Goes to Brooklyn

**T**he truth about Frank Capra and the films he made is as elusive and contradictory as the American Dream itself," says Ron Howard at the beginning of Kenneth Bowser's documentary *Frank Capra's American Dream*, which opens BAM's fifteen-week Capra retrospective on October 4. To modern audiences who associate him only with candy-coated classics like *It's a Wonderful Life*, the director is little more than a benign blip on the screen of twentieth-century pop culture. The truth is more complex: Capra's films, especially the ones he made during the Depression, may have had the requisite happy endings, but they also captured the dark side of the American Experiment in evidence all around the country at that moment: the fear, the poverty, the political extremism. In real life, despite his success and surface ebullience, Capra was always plagued by self-doubt. As a newsboy on the streets of Los Angeles, he used to spur sales by having his older brother beat him up for not selling enough papers. After he returned from World War I, he conned his way into a small San Francisco studio by posing as a Hollywood director. The plan was to make off with his cash advance, but Capra changed his mind and made the film instead. Thirty pictures and three Academy Awards later, he was the highest-paid film director of Hollywood's Golden Age, but even his last great upbeat film, 1946's *It's a Wonderful Life*, is haunted by the hero's noirish dream of a corrupt, poverty-stricken town called Pottersville, the what-might-have-been that always plagued Capra. BAM's Monday-night series, "Frank Capra: A Vision of the 30s," features fifteen of Capra's Depression-era works, including four early Barbara Stanwyck tough-gal classics, the Ur-screwball comedy *It Happened One Night*, and that most cynical vision of American politics (albeit with a happy ending) *Mr. Smith Goes to Washington*.



With a smooth and impressive LL Cool J, Nia Long, and Stanley Tucci. (1 hr. 44 mins.; R) *Bay Plaza*; *Linden Boulevard Multiplex*.

**Inspector Gadget**—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 mins.; PG) *Whitestone*; *Linden Boulevard Multiplex*.

**The Iron Giant**—An animated film about the adventures of a boy and a 50-foot giant from outer space who likes to eat metal. With the voices of Jennifer Aniston and Harry Connick Jr. (1 hr. 20 mins.; PG) *Whitestone*; *Linden Boulevard Multiplex*; *Kew Gardens Cinemas*; *Main Street Cinemas*; *UA Union Square*.

**Jakob the Liar**—Why doesn't Robin Williams just get the Nobel Peace Prize already? Maybe that would end his stream of heartwarming/—

wrenching treacle. This time he's playing a Polish Jew in a ghetto run by the Germans during World War II, and he's misty-eyed as all get-out (1 hr. 59 mins.; PG-13) *CC Murray Hill Cinema*; *Clearview's Chelsea*; *Clearview's Ziegfeld*; *Clearview's First & 62nd St.*; *UA East*; *Sony Lincoln Square*; *Whitestone*; *CO Kingsway*; *Pavilion*; *UA Movies at Sheepshead Bay*; *CO Fresh Meadows*; *UA Movies at Staten Island*; *UA Union Square*.

**Julien Donkey-Boy**—Harmony Korine's at it again—time with a murderous, gold-toothed schizophrenic named Julien, who works with the blind. (1 hr. mins.; R) *Opens 10/8 at the Angelika Film Center*.

**L'Ennui**—The story of a middle-aged philosopher professor who is near-driven to insanity by his desire for one of his students. Starring Charl Berling and Sophie Guillemin. In French with

Photograph courtesy of BAM Rose Cinema



English subtitles. (2 hrs.; R) *Opens 10/8 at Lincoln Plaza Cinemas and Cinema Village.*

**The Limey**—Steven Soderbergh's latest stars Terence Stamp as a British ex-con who ventures to Los Angeles to avenge the death of his daughter. (1 hr. 29 mins.; R) *Opens 10/8.*

**Love Reinvented**—A collection of twelve gay- and lesbian-themed shorts from France. With English subtitles. (1 hr. 15 mins.; NR) *Quad Cinema.*

**Lucie Aubrac**—Set in 1943, Claude Berri's film is based on the true account of a woman in the French Resistance (Carole Bouquet) who engineered the liberation of her husband (Daniel Auteuil) during the German occupation. (Rainer; 9/27/99) (1 hr. 56 mins.; R) *Lincoln Plaza Cinemas.*

**Mickey Blue Eyes**—Hugh Grant plays a New York art auctioneer who discovers that his fiancée (Jeanne Tripplehorn) is a Mafia princess in this wispy, occasionally funny mob spoof. (Rainer; 8/30/99) (1 hr. 42 mins.; PG-13) *North Shore Towers; UA Gemini.*

**The Minus Man**—Owen Wilson plays a pleasant and perplexing villain who poisons people with a tainted flask of amaretto. With Janeane Garofalo, Mercedes Ruehl, and Brian Cox. (1 hr. 52 mins.; R) *CC Angelika Film Center.*

**Mumford**—Lawrence Kasdan has crafted a movie about a mysterious psychologist named Mumford (Loren Dean) who arrives in the rural town of Mumford and rights the lives of a number of its genial malcontents. The film has its low-key pleasures, and among the cast, Hope Davis, playing a chronically fatigued patient, shines. (Rainer; 10/4/99) (1 hr. 36 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CC Cinemas 1, 2, 3; Loews State; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; CO Alpine; CO Kingsway; Pavilion; Main Street Cinemas; UA Crossbay II; UA MovieWorld; UA Movies at Staten Island; UA Union Square.*

**Muppets From Space**—In a search for Gonzo's roots, Jim Henson's fuzzy friends are off on another mad-cap adventure. Starring Miss Piggy, Kermit, and Fozzie Bear. (1 hr. 30 mins.; G) *Main Street Cinemas.*

**The Muse**—Albert Brooks can be one of the funniest and sharpest comics on the planet, but his new movie is the latest in a line of personal projects soggy with good intentions. (Rainer; 9/6/99) (1 hr. 37 mins.; PG-13) *The Screening Room; Clearview's 59th Street East.*

**Mystery, Alaska**—The New York Rangers get some northern exposure when they challenge a small Alaskan town to a hockey game. Starring Burt Reynolds, Russell Crowe, and Hank Azaria. (1 hr. 58 mins.; R) *CC Village East; Clearview's Chelsea; CC Sutton; UA Criterion; Loews 84th Street; Bay Plaza; Whitestone; CO Kingsway; Linden Boulevard Multiplex; Pavilion; UA Marboro; Centre Sunnyside; CO Cinema City; UA Crossbay II; UA MovieWorld; UA Movies at Staten Island.*

**New Rose Hotel**—Abel Ferrara's twisted look at corporate espionage, starring consummate weirdos Christopher Walken and Willem Dafoe. (1 hr. 32 mins.; R) *Cinema Village.*

**Outside Providence**—Tim Dunphy (Shawn Hatoss) escapes the boonies of Rhode Island and his foul-mouthed dad (Alec Baldwin) when he's shipped off to boarding school and meets a pretty girl (Amy Smart). (1 hr. 35 mins.; R) *CC Village East; CC Sutton.*

**Plunkett and Macleane**—An unlikely buddy picture set in eighteenth-century England and starring Robert Carlyle and Johnny Lee Miller as lascivious highwaymen. With Liv Tyler and Alan Cumming. (1 hr. 40 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; Clearview's Cobble Hill; Clearview's First & 62nd St.; Loews 84th Street; CO Alpine.*

**Random Hearts**—Sydney Pollack's unlikely romance starring Harrison Ford and Kristin Scott Thomas as a cop and a congresswoman who become deeply enmeshed when their spouses (who happened to be sleeping together) are killed in a plane crash. (2 hrs. 30 mins.; R) *Opens 10/8.*

**Romance**—Catherine Breillat's latest is an explicit look at a schoolteacher who, rejected by her boyfriend, looks for love in all the wrong places, including her school principal's S&M lair. In French with English subtitles. (1 hr. 43 mins.; NR) *Quad Cinema; CC Eastside Playhouse; BAM Rose*

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HILARY SWANK CHLOË SEVIGNY PETER SARSGAARD BRENDAN SEXTON II ALISON FOLLAND  
ALICIA GORANSON MATT McBRATH RUD CAMPBELL AND JEANETTE ARNETTE AS JOHN'S MOM  
GARY HOPKINS SMITH AND BARBER THE NATHAN LANSON JIMMY RANDALL POSTER BY WEE PERCY ACE  
MUSIC BY MICHAEL SHAW COSTUME DESIGNER JIM DENALITZ HAIR BRAD FORD STAMPSON  
ARTIST PAMELA KOFFLER JONATHAN SCHIRING CAROLINE KAPLAN JOHN SLUSS  
PRODUCTION DESIGNER JEFFREY SWARTZ EXECUTIVE PRODUCERS JOHN HART EVA KOLDENIER CHRISTINE VACHON  
PRODUCED BY KIMBERLY PERDCE AND JUDY BIEREN WRITTEN BY KIMBERLY PERDCE  
DIRECTED BY KIMBERLY PERDCE

Be a part of the virtual gallery at:  
[www.boysdontcry.com](http://www.boysdontcry.com)

### EXCLUSIVE ENGAGEMENTS START FRIDAY, OCTOBER 8TH

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# C U E

What are the new films and where are they playing?  
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?  
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?  
How about dinner after the show? Let's take the kids out - where should we go?

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Cinemas; Kew Gardens Cinemas.

**\*Run Lola Run**—The 34-year-old German director Tom Tykwer has made a movie that really zips along. It recaps the same basic plot in three alternate ways. Lola's boyfriend, Manni (Moritz Bleibtreu), a low-level courier for a crime boss, accidentally loses his cash delivery and has twenty minutes to replace it or he's kaput. (Rainer; 6/28/99) (1 hr. 21 mins.; R) CC Angelika Film Center; Lincoln Plaza Cinemas; North Shore Towers.

**Runaway Bride**—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) CO Worldwide Cinemas; CO Alpine; CO Kingsway.

**Simon Sez**—Dennis Rodman (the riddle wrapped in an enigma wrapped in a jersey wrapped in a dress) stars as an action hero who must rescue the daughter of a friend from kidnappers. (1 hr. 30 mins.; PG-13) New Coliseum.

**The Sixth Sense**—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; CO Kingsway; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheephead Bay; Cinemart; CO Cinema City; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.

**The Source**—Chuck Workman brings together an astonishing array of clips from the past 50 years of counterculture and then Mixmasters them into a hailstorm of fragments. Everything is so lickety-split that nothing sinks in. What's the point of a movie about the Beats if it doesn't get you high? (Rainer; 9/6/99) (1 hr. 28 mins.; NR) Cinema Village.

**Splendor**—A comedy about an L.A. woman (Kathleen Robertson) who is in love with two men. Directed by Gregg Araki. (1 hr. 33 mins.; R) The Screening Room.

**Stigmata**—After a supernatural experience, Patricia Arquette starts to find the markings of the crucifixion all over her body. Gabriel Byrne is a priest who goes to exorcise whatever it is that has possessed this otherwise lovely person. (1 hr. 42 mins.;

R) Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Locus Orpheum 7; Clearview's Olympia; Clearview's Waverly; Locus 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheephead Bay; Cinemart; CO Fresh Meadows; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island; UA Union Square.

**Stir of Echoes**—Kevin Bacon is a telephone repairman who is haunted by visions of a dead teenage girl after being hypnotized at a party. With Kathryn Erbe and an adorable and convincing Zachary David Cope. (1 hr. 39 mins.; R) Clearview's Chelsea; Locus State; Clearview's First & 62nd St.; Bay Plaza; Whitestone; CO Alpine; North Shore Towers; UA Marboro; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island; UA Union Square.

**Stop Making Sense**—A new print of Jonathan Demme's 1984 Talking Heads concert film. (1 hr. 28 mins.; NR) Cinema Village.

**Sugar Town**—Ally Sheedy, Rosanna Arquette, and newcomer Jade Gordon get used up in this salty look at the L.A. music scene. (1 hr. 32 mins.; R) Clearview's Chelsea; Locus State; Clearview's First & 62nd St.; UA Union Square.

**Suits**—An advertising-industry satire complete with a deodorant called Smell No Mo, a sanitary napkin called Vorcan, and Robert Klein and Tony Hendra. (1 hr. 43 mins.; R) Clearview's Waverly.

**Superstar**—SNL's Molly Shannon brings her awkward, finger-sniffing, Catholic-schoolgirl caricature Mary Katherine Gallagher to the big screen. (1 hr. 28 mins.; PG-13) Opens 10/8.

**The Taxman**—Joe Pantoliano stars with Michael Chiklis, Robert Townsend, and a thankfully understated Elizabeth Berkley as a frustrated tax investigator who uncovers an oil scam in Brighton Beach. (1 hr. 43 mins.; R) The Screening Room.

**The 13th Warrior**—In this Beowulf-inspired action thriller, Antonio Banderas is an Arab who has joined a band of Vikings to slaughter the flesh-eating Wendol. With Omar Sharif. (1 hr. 54 mins.; R) UA Union Square.

**The Thomas Crown Affair**—The 1968 romantic caper starring Steve McQueen and Faye Dunaway has been revamped and updated and now stars Pierce Brosnan and Rene Russo. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) Clearview's Chelsea; CO Worldwide Cinemas; Clearview's First & 62nd St.; Brooklyn Heights; Kew Gardens Cinemas; UA Union Square.

**Three Kings**—See Rainer, page 102. (1 hr. 56 mins.; R) Loews Village; Clearview's Chelsea West; Clearview's Cobble Hill; UA Criterion; Loews New York Twin; Locus Orpheum 7; Clearview's Metro Cinema; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheephead Bay; Centre Sunnyside; CO Fresh Meadows; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

**Trick**—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) Clearview's Chelsea.

**Uncommon Friends of the 20th Century**—John Biffar's documentary about Jim Newton, who during the course of his life befriended and corresponded with some of our century's most extraordinary people, including Thomas Edison and Henry Ford. Narrated by Walter Cronkite. (1 hr. 3 mins.; NR) Cinema Village.

**West Beirut**—Two 12-year-old boys play amid the despair, flirting with girls and shooting Super-8 films in the streets of Beirut at the out-

break of the civil war in 1975. In Lebanese with English subtitles. (1 hr. 45 mins.; NR) CC Village East; BAM Rose Cinemas.

**Whiteboys**—Danny Hoch is a white wannabe gangsta in working-class Iowa who moves to the Chicago ghetto. With Dash Mihok, Eugene Byrd, and Piper Perabo. (1 hr. 37 mins.; R) Opens 10/8.

**Yellow Submarine**—The rerelease of the Beatles' 1968 classic. UA Union Square.

## Manhattan

Below 14th Street

**Art Greenwich Twin**—97-101 Greenwich Ave., at W 12th St. (212-929-3350) *The Blair Witch Project*, *Caligula*.

**CC Angelika Film Center**—18 W. Houston St. (212-995-2000) *Breakfast of Champions*; *Buena Vista Social Club*; *Guinevere*; *The Minus Man*; *Plunkett and Macleane*; *Run Lola Run*.

**CC Village East**—189 Second Ave., at 12th St. (212-529-6799) *The Adventures of Elmo in Grouchland*; *Dog Park*; *Drive Me Crazy*; *Mystery, Alaska*; *Outside Providence*; *The Sixth Sense*; *West Beirut*.

**Cinema Village**—22 E. 12th St. (212-924-3363) *Bed rooms and Hallways*; *New Rose Hotel*; *The Source*; *Stop Making Sense*; *Uncommon Friends of the 20th Century*.

**Clearview's Waverly**—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *For Love of the Game*; *Stigmata*; *Suits*.

**Film Forum**—209 W. Houston St. (212-727-8110) Closed for renovations until 10/13.

**Loews Village**—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty*; *Blue Streak*; *Double Jeopardy*; *Three Kings*.

**Quad Cinema**—34 W. 13th St. (212-255-8800) *Earth Love Reinvented*; *Romance*.

**The Screening Room**—54 Varick St. (below Canal) (212-334-2100) *Bandits*; *Eyes Wide Shut*; *The Muse*; *Splendor*; *The Taxman*. (See also "Museums, Societies, Etc.")

**UA Union Square**—13th St. and Broadway (212-253-2225) *American Pie*; *Happy, Texas*; *Illuminata*; *The Iron Giant*; *Jakob the Liar*; *Mumford*; *Stigmata*; *Stir of Echoes*; *Sugar Town*; *The 13th Warrior*; *The Thomas Crown Affair*; *Yellow Submarine*.

14th-41st Streets

**CC Murray Hill Cinemas**—160 E. 34th St. (212-689-6548) *Dog Park*; *Drive Me Crazy*; *Jakob the Liar*; *Mumford*.

**Clearview's Chelsea**—260 W. 23rd St. (777-FILM#597) *Drive Me Crazy*; *Jakob the Liar*; *Mumford*; *Mystery, Alaska*; *Plunkett and Macleane*; *Stigmata*; *Stir of Echoes*; *The Thomas Crown Affair*; *Trick*.

**Clearview's Chelsea West**—333 W. 23rd St. (777-FILM#614) *Three Kings*.

**Loews 19th St. East**—890 Broadway, at 19th St. (50-LOEWS#858) *The Adventures of Elmo in Grouchland*; *American Beauty*; *Blue Streak*; *Double Jeopardy*; *The Sixth Sense*.

**Loews Kips Bay Theatre**—570 Second Ave. (50-LOEWS#558) *The Adventures of Elmo in Grouchland*; *American Beauty*; *Blue Streak*; *Double Jeopardy*; *For Love of the Game*; *Mystery, Alaska*; *Plunkett and Macleane*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

42nd-60th Streets

**CC Cinemas 1, 2, 3**—1001 Third Ave., at 60th St. (212-753-6022) *Happy, Texas*; *Mumford*; *The Sixth Sense*.

**CC Crown Gotham**—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Guinevere*.

**CC Eastside Playhouse**—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Romance*.

**CC Sutton**—205 E. 57th St. (212-759-1411) *Dog Park*; *Mystery, Alaska*; *Outside Providence*.

**Clearview's 59th Street East**—239 E. 59th St. (777-FILM#615) *The Muse*.

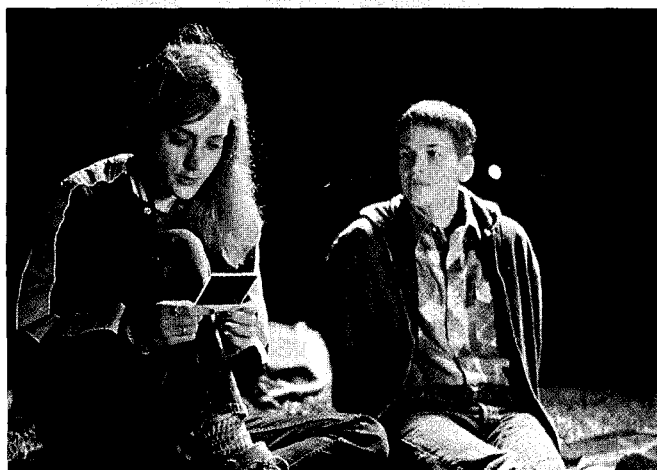
**Clearview's Ziegfeld**—141 W. 54th St. (777-FILM#602) *Jakob the Liar*.

**CO Coronet**—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Double Jeopardy*.

**CO Worldwide Cinemas**—340 W. 50th St. (505-

## Previews Boy-Girl Trouble

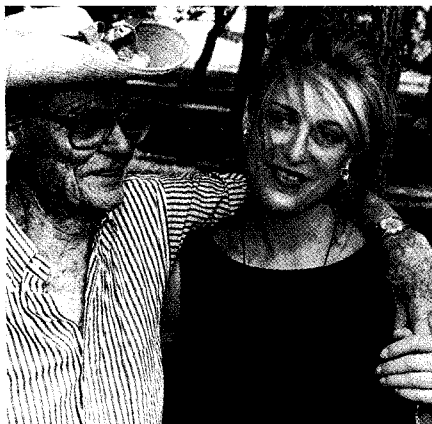
In 1993, a 21-year-old man named Brandon Teena was found dead of a gunshot wound to the head in Fall City, Nebraska. It turned out he was really a *she* named Teena Brandon. Based on that true story, *Boys Don't Cry* is a brutally unhappy tale of love between two troubled young women (Chloë Sevigny, below left, and Hilary Swenk, right)—one who pretends to be a man and one who pretends to believe her. Opens October 8.





## Previews Daddy Dearest

**T**essa Blake's million-dollar trust fund could have paid for a lot of psychotherapy. But the 30-year-old director of *Five Wives*, *Three Secretaries* and *Me* wasn't satisfied with simply sorting out her troubled relationship with her father on the couch—she also wanted to work it out on the screen. As the title of her first film suggests, Blake's father, Houston oil tycoon Tom Blake Jr., has been married five times; his relationships with his secretaries have been better and longer-lasting than



those with his wives. Tessa's father and mother never told her they had gotten divorced—she started figuring it out for herself when she met Muffet, his future fifth wife, at her fifth birthday party. As seen through Tessa's eyes, "Blakey" (as he's known to friends) comes across as a discreet southern gentleman and a tough businessman whose deepest emotional connection is to money—qualities that have served him well in bedrooms and boardrooms but less so with his daughter. When Tessa—Blake's youngest child, by his fourth wife—visited her father in Houston, he took her to the office and made her braid her hair in pigtails because he was concerned his col-

leagues would confuse her for an adult (she was 9 years old). "He didn't know how to relate to me as a young person, so he related to me as he did to everyone else," says Tessa. "I was like a business partner." When she was in college and dating a black musician, her father wrote her a letter saying, "I've recently learned that you have been going out with a Negro man. I've given you not only love, but also a great amount of time and money. From my personal standpoint, I feel deceived and forced to reappraise our relationship." Still, Tessa made the film not "to stick it to him," but to portray her family experience accurately. Perhaps on the assumption that his daughter was making a documentary about the daily life of a great man, her father, offered the camera surprising access—one scene even shows him exercising in his boxer shorts—but he remains perplexed why anyone would be interested in his romantic life. "I've been here so long, says Blake, now 89. "A fellow has to get married, occasionally, from time to time."

JENNIFER WOLFF

CINE#610) *Eyes Wide Shut*; *Runaway Bride*; *Star Wars Episode I: The Phantom Menace*; *The Thomas Crown Affair*; *Universal Soldier: The Return*.

**Loews Astor Plaza**—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Double Jeopardy*.

**Loews State**—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty*; *Mumford*; *Stigmata*; *Stir of Echoes*.

**Paris Theatre**—4 W. 58th St. (212-688-3800) *The Dinner Game*.

**UA Criterion**—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Blue Streak*; *Drive Me Crazy*; *For Love of the Game*; *Mystery, Alaska*; *The Sixth Sense*; *Three Kings*.

61st Street and Above, East Side

**CC 86th St. East**—210 E. 86th St. (777-FILM#763) *The Adventures of Elmo in Grouchland*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*.

**Clearview's Beekman**—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty*.

**Clearview's First & 62nd St.**—400 E. 62nd St. (777-FILM#957) *The Adventures of Elmo in Grouchland*; *Jakob the Liar*; *Plunkett and Macleane*; *Stigmata*; *Stir of Echoes*; *Sugar Town*; *The Thomas Crown Affair*.

**Clearview's Park and 86th St.**—125 E. 86th St. (777-FILM#604) *Drive Me Crazy*; *For Love of the Game*.

**Loews 72nd St. East**—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *For Love of the Game*.

**Loews New York Twin**—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Three Kings*.

**Loews Orpheum 7**—1538 Third Ave., at 86th St. (50-LOEWS#964) *American Beauty*; *Blue Streak*; *Double Jeopardy*; *Stigmata*; *Three Kings*.

*ble Jeopardy*; *Stigmata*; *Three Kings*.

**UA East**—1629 First Ave., at 85th St. (212-249-5100) *Jakob the Liar*.

**UA Gemini**—1210 Second Ave., at 64th St. (212-832-1670) *Blue Streak*; *Drive Me Crazy*; *Mickey Blue Eyes*.

61st Street and Above, West Side

**Clearview's 62nd and Broadway**—1871 Broadway, at 62nd St. (777-FILM#864) *Drive Me Crazy*.

**Clearview's Metro Cinema**—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Blue Streak*; *Three Kings*.

**Clearview's Olympia**—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Double Jeopardy*; *For Love of the Game*; *Stigmata*.

**Lincoln Plaza Cinemas**—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Autumn Tale*; *Black Cat*; *White Cat*; *Buena Vista Social Club*; *Earth*; *Grand Illusion*; *Lucie Aubrac*; *Run Lola Run*.

**Loews 84th Street**—2310 Broadway, at 84th St. (50-LOEWS#701) *Blue Streak*; *Double Jeopardy*; *Mystery, Alaska*; *Plunkett and Macleane*; *Stigmata*.

**New Coliseum**—701 W. 181st St. (212-740-1545) *Simon Sez*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

**Nova**—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Blue Streak*; *Stigmata*; *Three Kings*.

**Sony Lincoln Square**—1998 Broadway, at 68th St. (50-LOEWS#638) *The Adventures of Elmo in Grouchland*; *American Beauty*; *For Love of the Game*; *Guinevere*; *Happy Texas*; *Jakob the Liar*; *Mumford*; *The Sixth Sense*; *Three Kings*.

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\* [D] [C] [G] [R] (NO PASSES ACCEPTED TO THIS ENGAGEMENT)

www.julien-donkey-boy.com

Photograph by Michael Todd Walker.

LICENSED TO UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



## Bronx

**Bay Plaza**—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Adventures of Elmo in Grouchland*; *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *In Too Deep*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Stir of Echoes*; *Three Kings*.

**Concourse Plaza**—214 E. 161st St. (718-588-8800) *The Adventures of Elmo in Grouchland*; *Blue Streak*; *Double Jeopardy*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

**Whitestone**—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Adventures of Elmo in Grouchland*; *Blue Streak*; *Double Jeopardy*; *Inspector Gadget*; *The Iron Giant*; *Jakob the Liar*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Stir of Echoes*; *Three Kings*.

## Brooklyn

**BAM Rose Cinemas**—30 Lafayette Ave., Brooklyn (718-623-2770) *American Beauty*; *Buena Vista Social Club*; *Romance*; *West Beirut*. (See also "Museums, Societies, Etc.")

**Brooklyn Heights**—70 Henry St. (718-596-7070) *After Life*; *Double Jeopardy*; *For Love of the Game*; *The Thomas Crown Affair*.

**Canarsie**—9310 Ave. L, at E. 93rd St. (718-251-0700) *Blue Streak*; *Double Jeopardy*; *Three Kings*.

**Clearview's Cobble Hill**—265 Court St. (718-596-9113) *Drive Me Crazy*; *Mumford*; *The Sixth Sense*; *Plunkett and Macleane*; *Three Kings*.

**CO Alpine**—6817 Fifth Ave., at 69th St. (777-FILM#580) *The Adventures of Elmo in Grouchland*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Mumford*; *Plunkett and Macleane*; *Runaway Bride*; *Stir of Echoes*.

**CO Fortway**—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Blue Streak*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

**CO Kings Plaza**—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) Call theater for showtimes.

**CO Kingsway**—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Drive Me Crazy*; *Jakob the Liar*; *Mumford*; *Mystery, Alaska*; *Runaway Bride*; *The Sixth Sense*.

**Kent Triplex**—Coney Island Ave. at Ave. H (718-338-3371) *Blue Streak*; *Double Jeopardy*; *Three Kings*.

**Linden Boulevard Multiplex**—Linden Blvd. and Eldert Lane (718-277-0303) *The Adventures of Elmo in Grouchland*; *Blue Streak*; *Double Jeopardy*; *In Too Deep*; *Inspector Gadget*; *The Iron Giant*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

**Pavilion**—188 Prospect Park West (718-369-0838) *American Beauty*; *Blue Streak*; *Double Jeopardy*; *For Love of the Game*; *Jakob the Liar*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

**Ridgewood**—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *Stigmata*; *Three Kings*.

**UA Marlboro**—6817 Bay Pkwy., at 69th St. (718-232-4000) *Blue Streak*; *For Love of the Game*; *Mystery, Alaska*; *Stir of Echoes*; *Three Kings*.

**UA Movies at Sheepshead Bay**—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *American Beauty*; *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Jakob the Liar*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

## Queens

**Centre Sunnyside**—42-17 Queens Blvd. (718-361-6869) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Mystery, Alaska*; *Three Kings*.

**Cinemart**—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Adventures of Elmo in Grouchland*; *Double Jeopardy*; *The Sixth Sense*; *Stigmata*.

**CO Cinema City**—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *The Adventures of Elmo in Grouchland*; *Blue Streak*; *Drive Me Crazy*; *Mystery, Alaska*; *The Sixth Sense*.

**CO Fresh Meadows**—Eastbound Service Rd. at 190th St. (777-FILM#619) *American Beauty*; *Double Jeopardy*; *For Love of the Game*; *Jakob the Liar*.

*Liar*; *Stigmata*; *Three Kings*.

**College Point Multiplex**—28-55 Ulmer St., Whitestone (718-886-4900) *The Adventures of Elmo in Grouchland*; *American Beauty*; *Blue Streak*; *Double Jeopardy*; *For Love of the Game*; *Inspector Gadget*; *Jakob the Liar*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Stir of Echoes*; *Three Kings*.

**Jackson Triplex**—82nd St. at Roosevelt Ave. (718-478-6777) *Blue Streak*; *Destination Unknown*; *Three Kings*.

**Kew Gardens Cinemas**—81-05 Lefferts Blvd., Queens (718-441-9835) *American Pie*; *Black Cat*; *White Cat*; *Blue Streak*; *Bowfinger*; *The Iron Giant*; *Romance*; *The Thomas Crown Affair*.

**Main Street Cinemas**—72-66 Main St. (718-263-4828) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *The Iron Giant*; *Mumford*; *Muppets From Space*; *The Sixth Sense*; *Three Kings*.

**North Shore Towers**—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *For Love of the Game*; *Mickey Blue Eyes*; *Run Lola Run*; *Stir of Echoes*.

**Plaza**—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Blue Streak*; *Double Jeopardy*; *Stigmata*; *Three Kings*.

**Sony Bay Terrace**—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) Call theater for showtimes.

**Sony Elmwood**—57-02 Hoffman Dr., Elmhurst (777-FILM#733) Call theater for showtimes.

**Sony Trylon**—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) Call theater for showtimes.

**UA Astoria**—28-60 Steinway St. (718-726-1279) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *The Sixth Sense*; *Stigmata*; *Three Kings*.

**UA Brandon Cinema**—70-20 Austin St., Forest Hills (718-544-1020) *Jakob the Liar*.

**UA Crossbay**—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Blue Streak*; *Three Kings*.

**UA Crossbay II**—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Adventures of Elmo in Grouchland*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Stir of Echoes*.

**UA Midway**—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Beauty*; *Drive Me Crazy*; *For Love of the Game*; *Mickey Blue Eyes*; *Plunkett and Macleane*; *Stir of Echoes*; *Three Kings*.

**UA Movies at Bayside**—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Stir of Echoes*.

**UA MovieWorld**—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Mumford*; *Mystery, Alaska*; *Stigmata*; *Three Kings*.

## Staten Island

**Atrium**—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *American Beauty*; *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Stir of Echoes*; *Three Kings*.

**UA Hylan Plaza**—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *The Sixth Sense*; *Three Kings*.

**UA Movies at Staten Island**—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Adventures of Elmo in Grouchland*; *American Beauty*; *Blue Streak*; *Double Jeopardy*; *Drive Me Crazy*; *For Love of the Game*; *Jakob the Liar*; *Mumford*; *Mystery, Alaska*; *The Sixth Sense*; *Stigmata*; *Stir of Echoes*; *Three Kings*.

## Museums, Societies, Etc.

**American Museum of the Moving Image**—Through 10/24: "Projecting Desire: The Films of Pedro Almodóvar." 10/9: *Law of Desire* (1986); *Kika* (1993); 10/10: *Labyrinth of Passion* (1982); *Live Flesh* (1997). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, \$4.50-\$8.50. Members and children under 4, free.

**Anthology Film Archives**—10/5: *Space Invaders*. 10/6: "New Filmmakers" shorts: *Love Potion*; *Laundry*; *Love & Facials*; *Nightscape*. Feature: *Poor Liza*. 10/7: *Dr. Faustus* (1968); *Violent Saturday* (1955). 10/8:



## Festival China Club

*This year's Chinese Film Festival features six new movies, including Wu Ziniu's 'National Anthem' (pictured), the story of composer Nie'Er, who fought to free occupied northern China in 1931 and also wrote what would later become China's state song. Begins October 5 at the Asia Society. See "Museums, Societies, Etc."*

*Wavelength* (1967); <—> (1969). 10/9: *Wages of Fear* (1953); "The Ex-Change Project: Program 1 Also 10/9: Anthology Film Archives Preservation Benefit. 10/10: *Diabolique* (1954); "The Ex Change Project: Program 2." 32 Second Ave. (212 505-5110); \$8.

**Asia Society**—10/5-10/9: "The Chinese Film Festival." 10/5: *A Musician's Life*. 10/6: *Flower Season*. 10/7: *Country Teachers*. 10/8: *The True Heart*. 10/9: *National Anthem*; *Lover's Grief Over the Yellow River*. Call 888-906-FILM for information. 72 Park Ave., at 70th St. (212-517-ASIA; www.asia.society.org); \$10; \$7 members.

**BAM Rose Cinemas**—Mondays through 1/10: "Frank Capra: A Vision of the 30s." 10/4: *Frank Capra American Dream* (1997). 10/11: *The Matinee Idol* (1928). 10/5-10/6: *Moby Dick* (1930). 10/7: *Um Kulthum, A Voice Like Egypt* (1996). Thru 10/17: "Noel Coward on Film." 10/8: *Brief Encounter* (1945). 10/9: *In Which We Serve* (1942). 10/10: *Astonished Heart* (1950). 30 Lafayette Avenue, Brooklyn (718-623-2770).

**Cinema Classics**—10/5-10/6: *You Only Live Twice* (1967). 10/7-10/8: *Nashville* (1975). 10/9-10/10: *Dune* (1984). 10/11-10/12: *Too Beautiful for You* (1989). Double feature \$5. 332 E. 11th St.; ca 212-675-6692 for info.

**Columbia University**—"Maison Française." *The Dream*

Photograph by Ma Jianguo



life of Angels (1998). In French with English subtitles. Through 10/25: "The Films of Elia Kazan." 10/4: *A Tree Grows in Brooklyn* (1945); *On the Waterfront* (1954). 10/11: *The Last Tycoon* (1976); *Viva Zapata!* (1952). Miller Theater, Columbia University, Broadway and 116th St. (212-854-7799); \$8, \$5 students and seniors.

**Different Light**—10/10: *The Pit and the Pendulum* (1961). 7 P.M. 151 W. 19th St. (212-989-4850); free.

**Film Forum**—Closed for renovations. Reopens 10/13. 209 W. Houston St. (212-727-8110); \$8.50.

**Film Society of Lincoln Center** (The Walter Reade Theater)—Through 10/7: "Pietro Germi: The Latin Loner." 10/5: *Seduced and Abandoned* (1963); *The Birds, the Bees, and the Italians* (1965). 10/6–10/7: *Alfredo, Alfredo* (1976); *My Friends* (1975). 65 W. 65th St., plaza level (212-875-5600); regular screenings \$8.50–\$15; "Movies for Kids" \$3 (Avery Fisher and Alice Tully Halls). Through 10/10: "The 37th New York Film Festival." 10/4–10/5: *Dogma*. 10/5–10/6: *Pola X*. 10/6–10/7: *Emporte-Moi*. 10/7 and 10/9: *The Other*. 10/8–10/9: *The Woman Chaser*; *Holy Smoke*. 10/9: *Mobutu, King of Zaire*. 10/10: *Felicia's Journey*. 10/9–10/11: "Views From the Avant-Garde." 10/9: Short-film program 1, "The Demon of Analogy"; program 3, "Winged Distance"; program 2, "In Residue." 10/10: Programs 1, 2, and 4, "Spectres of the Spectrum." 10/11: "John Pierson's Split Screen." Tickets available at the New York Film Festival box office (212-875-5050), range from \$10 to \$14 for regular screenings and \$20 to \$40 for special nights.

**Japan Society**—10/8–12/4: "Crest of the New Wave: Japanese Films of the 1960s." 10/8: *Black River* (1957). 10/12: *Five Philosophical Fables* (1967); *The Sun's Burial* (1960). 333 E. 47th St. (212-752-3015); \$8.

**Museum of Modern Art**—Through 10/5: "The Billy Rose Tribute to Noël Coward." 10/5: *Blithe Spirit* (1945); *Brief Encounter* (1945). Through 10/11: "Arthur Omar Films and Videos" (call 212-708-9480 for program schedules) 10/5: Short-film program 5, "Dreams & Ghost Stories." 10/8: Program 8, "Recent Videos." 10/9: Program 2, "Videos on Artists"; Program 6, "Videos About Paul Ruiz"; Program 8, "Triste Trópico." 10/10: Program 5, "Dreams & Ghost Stories"; Program 1, "1975–81"; Program 9, "On Photography." 10/11: Program 7, "On Brazilian Folklore"; Program 4, "Recent Videos." Beginning 10/7: "From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years, 1893–1928." 10/7: *The Nut* (1921); *A Woman of Paris* (1923). 10/8: *A Woman of Paris*; *The Nut*; *The Iron Horse* (1924). 10/9: "Chaplin Mutuals," including *The Floorwalker* (1916), *The Rink* (1916), and *Easy Street* (1917); *Intolerance* (1916). 10/10: *The Female of the Species* (1916); *Blood and Sand* (1922). 10/11: *Intolerance*; "Chaplin Mutuals." Through May 2000: "Big as Life: An American History of 8 mm Films." 10/7: Films by Herwitz, Brakhage, Conner, Keller, White, Albano, Varela. 10/8: "A Tribute to Director Charles L. Turner: Independent, Industrial and Military Films." 11 W. 53rd St. (212-708-9400); free with \$9.50 admission.

**New York Public Library**—"Silent Screams" 10/6: *Kingdom of Shadows* (1998); *The Cabinet of Dr. Caligari* (1919). "Viewpoint . . . New Documentaries From Taiwan." 10/7: *Coming Home* (1997); *Blood-stained Youth* (1998); *Dear Rice Wine, You Are Defeated* (1998); *Children in Heaven* (1997); *As Life, as Pang-cah* (1998). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

**Ocularis**—10/4: "Award-winning Canadian Shorts." 10/10: *Exotica* (1994). 10/11: *Leolo* (1992). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); \$7.

**The Screening Room**—Fridays and Saturdays at midnight: *Disco Dolls in Hot Skin* (Campy XXX in 3-D). Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (212-334-2100); \$8 (\$5 for Sunday brunch patrons).

**Tonic**—"Monday Night Film Series." 10/4: "Sonic Youth Movies." 10/11: PBS-banned documentary *Seventeen*. Tickets \$4. 107 Norfolk St. For more info, call 212-358-7501.

**WCA Cine-Club**—10/9–10/10: *Every Man for Himself* (1980). 610 Lexington Ave., at 53rd St. (735-9717); \$6 members, \$7 nonmembers.

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# theater

Gum... Next Wave Festival... Brian Friel

## Broadway

Previews and Openings

**Dame Edna: The Royal Tour**—The grande dame of the British stage flies in from London, bringing all her draggy voluptuousness with her for this one-woman show. \$45-\$60. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/17 opening. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

**Saturday Night Fever**—Flared pants! Hits by the Bee Gees! Disco balls spinning hypnotically from the rafters! Yes, the movie turned musical is finally washing up on our shores—after a successful try-out in London, where the Bay Ridge accents got some much-needed fine-tuning, no doubt. \$30-\$80. Tues.-Sun. at 8, Sat. at 2, Sun. at 3. In previews for a 10/21 opening. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Now Playing

**Annie Get Your Gun**—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. \$35-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

**Cabaret**—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. \$25-\$85. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

**Cats**—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$40-\$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theatre, 1634 Broadway, at 50th St. (212-239-6200).* 2 hrs. 30 mins.

**Chicago**—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems

### Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.



## Opening Bubblicious

On October 6, the Panamanian-born Daphne Rubin-Vega (pictured), who left audiences panting when she originated the sexy role of Mimi in 'Rent,' returns to the New York stage as the star of the Women's Project & Productions' 'Gum.' A veiled woman in a Muslim society with a passion for bubblegum and other earthly delights, Rubin-Vega takes on a conservative community that does not approve of her cravings.

like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. \$20-\$80. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).* 2 hrs. 30 mins.

**Death of a Salesman**—This *Salesman* is a hard but efficacious sell. Miller put his finger on our prime weakness: a gullibility to the wiles of salesman-ship. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the

acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. He is a bull slowly wrestled down in some terrible tauromachy. Elizabeth Franz, after a bit too much tremolo and head-wagging, settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) \$45-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

**Epic Proportions**—Attention Kristin Chenoweth fans! (C'mon there are legions of you! Stand up.) The boop-a-doop cutie, whose admirers have been neurotically divided between 6-year-old girls and 28-year-old men ever since he Tony-adorable performance as Sally in *You're a Good Man, Charlie Brown*, now gets her own vehicle in this comedy about old-time Hollywood filmmaking by Larry Coen and *Friends* co-creator David Crane. The very busy Jerry Zak directs. \$45-\$65. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

**Footloose**—Kevin Bacon is not part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. \$20-\$75. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

**Fosse**—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. \$65-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

**It Ain't Nothin' but the Blues**—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. \$35-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Am*

*bassador Theatre, 215 W. 49th St. (212-239-6200).*

**Jekyll & Hyde**—Man turns into beastly man, all in the name of science. \$45-\$80. Tues.-Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

**Kat and the Kings**—The Olivier Award-winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. \$45-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

**Les Misérables**—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean the pathetic Fantine, wronged by the entire world dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiens bringing up Cosette as a scullion while



cossetting their own daughter, Eponine—what a story! Just synopsising the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) \$20–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater*, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.

**he Lion King**—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97.) \$20–\$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater*, 214 W. 42nd St. (212-307-4747).

**liss Saigon**—The long-running reworking of Puccini's *Madama Butterfly*. \$20–\$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater*, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.

**he Phantom of the Opera**—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. \$20–\$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater*, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.

**agtime**—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one WASP—and an assortment of historical characters. \$60–\$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts*, 213 W. 42nd St. (212-307-4100).

**ent**—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. \$35–\$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Niederlander Theater*, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.

**ie Scarlet Pimpernel**—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade*, takes over the female lead. \$45–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theater*, 250 W. 52nd St. (212-307-4100).

**ide Man**—A *must*. This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen, Al, Ziggy, and Jonesy, and the waitress who beds or marries some of them. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. \$25–\$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Golden Theater*, 252 W. 45th St. (212-239-6200).

**nokey Joe's Cafe: The Songs of Leiber and Stoller**—They say the neon lights are bright on Broadway, and

when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. \$65–\$75. *At the Virginia Theatre*, 245 W. 52nd St. (212-239-6200)? Uh-huh. 2 hrs. 10 mins.

**Voices in the Dark**—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God*. \$35–\$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theatre*, 220 W. 48th St. (212-239-6200).

**The Weir**—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. \$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre*, 219 W. 48th St. (212-239-6200).

## Off Broadway

Previews and Openings

**Ancestral Voices**—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. This is a *reading* only, so most actors will have their scripts firmly in hand during the performance. \$45. Sun. at 7:30, Mon. at 8. In previews for a 10/18 opening. *Lincoln Center's Mitzi E. Newhouse Theater*, 150 W. 65th St. (212-239-6200).

**Barefoot Boy With Shoes On**—A new play by Edwin

Sanchez about a Latino boy, his family, and his attempts to make it out of the SRO where he lives. \$35. Previews begin 10/6 for a 10/20 opening. Tues.–Sat. at 8, Sat. at 2. *Primary Stages*, 354 W. 45th St. (212-333-4052).

**Chesapeake**—Lee Blessing's new comedy about the quest of an NEA-funded performance artist to fell his right-wing enemies. Mark Linn-Baker stars. \$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/14 opening. *Second Stage Theatre*, 307 W. 43rd St. (212-246-4422).

**The Clearing**—Helen Edmundson's drama about the doomed love between an English aristocrat and his Irish wife in Cromwell-occupied Ireland. Presented by Blue Light Theater Company. \$30. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 5. In previews for a 10/7 opening. Through 10/31. *McGinn/Cazale Theatre*, 2162 Broadway, at 76th St. (212-279-4200).

**Contact**—A new dance-theater work by Susan Stroman (the inspired choreographer behind *Crazy for You* and *Showboat*) and John Weidman. Watch for the twinkly toes of Karen Ziemba. \$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/7 opening. *Lincoln Center's Mitzi E. Newhouse Theater*, 150 W. 65th St. (212-239-6200).

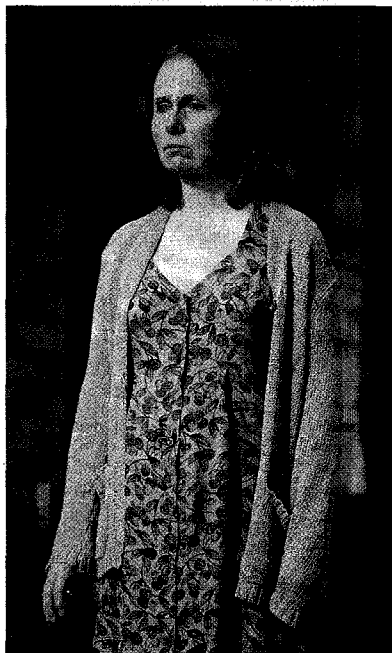
**The Dead**—A musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the Irish melodies of Shaun Davey. Richard Nelson did the book; Jack Hofsis directs. \$50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 10/28 opening. *Playwrights Horizons*, 416 W. 42nd St. (212-279-4200).

**Don't Buck With Me!**—Kathy Buckley, who describes herself as "America's First Hearing Impaired Comedienne," won multiple awards when this, her comic one-woman show, successfully premiered in Los Angeles in 1997. \$25–\$45.

## Opening Soused

**I**t's always interesting for me to play anyone with a drinking problem, since my father was an alcoholic," Kate Burton reflects. "There are times when, sitting in that deck chair with a drink in my hand, making cutting remarks at everyone, I feel like I'm channeling my dad." Dad was Richard Burton, who played the acerbic, quote-spewing, raging alcoholic in life and in films like *Who's Afraid of Virginia Woolf?* In the New York premiere of Brian Friel's *Give Me Your Answer, Do!* Burton plays Daisy, a similarly sarcastic, erudite alcoholic who battles a quote-spewing writer husband while raising a daughter with a severe mental illness. That's weird similarity No. 2 for Burton, who has a sister with a comparable illness; in her role, Kate feels "that connection is with me constantly." Performing her third Irish role in a year (after *The Beauty Queen of Leenane* and Frank McGuinness's *The Factory Girls*), Burton has grown fascinated with the ways Celts like herself deal with such pain. "I'm not Irish, but I'm Welsh," she says, "and there is that thing that the Celts do, where they use language like weapons and revert always to humor first, even in very dire situations. They'll go first to a biting, sarcastic, humorous place, and then to a real place, like in this play." Friel's difficult, darkly comic work was a joy at first, she says. Surrounded by a talented ensemble including John Glover, Joel Grey, and others, many of whom are old friends, rehearsals, Burton says, were "just like breathing, really relaxed." But, anticipating a first visit from the famously critical Friel, Burton admits, "I've had a few funky performances. I keep imagining Friel saying, 'Oh, yes, yes, yes—oh, no, no, no!' It's like having Chekhov in the audience—you know, 'Hey, Anton, how are we doin'?' What can I do? Nothing. We must work, only work, as Chekhov says."

LOGAN HILL



photograph by Joan Marcus.



Tues.-Sat. at 8, Wed. and Sat. at 2:30. Opens 10/4. *Lambs Theatre, 130 W. 44th St. (212-239-6200).*

**An Experiment With an Air Pump**—Unrelated to Reebok's next prototype shoe, Shelagh Stephenson's drama of familial clashes is presented by the Manhattan Theatre Club. Previews begin 10/5 for a 10/26 opening. \$50. Tues.-Fri. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

**Give Me Your Answer, Do!**—The Roundabout presents the New York premiere of Brian Friel's most recent play, about the rivalries between two sibling writers—one with success and no self-respect, the other with self-respect and no success. Eight names shine over the marquee, including players Kate Burton, Michael Emerson, John Glover, and Joel Grey. \$55. In previews for a 10/5 opening. Tues.-Sat. At 7:30, Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

**Gum**—Daphne Rubin-Vega, Tony-nominated for originating the steamy role of Mimi in *Rent*, is cast as a young, veiled woman who discovers gum and other earthly delights that are shunned in her community. \$10-\$35. Tues.-Sat. at 8, Sat. and Sun. at 3. Previews begin 10/6 for a 10/17 opening. *Women's Project & Productions Theatre, 424 W. 55th St. (212-239-6200).*

**Invasions and Legacies**—An evening of folksongs, poetry, and lore from Tommy Makem, godfather of Irish music. \$35. Mon.-Fri. at 8, Sat. at 3 and 8. In previews for a 10/9 opening. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

**Look Back in Anger**—In Jo Bonney's production of John Osborne's definitive "angry young man" drama from 1954, Tony nominee Reg Rogers rages against another almost-won, Enid Graham. \$25-\$35. Previews begin 10/6 for a 10/17 opening. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 11/14. *Classic Stage Company, 136 E. 13th St. (212-677-4120).*

**Stars in Your Eyes**—With an assist from the Man in the Moon, six lost souls find love and clarity in this Kennedy-era musical by Chip Meyrelles. Gabriel Barre directs; a cast of Broadway vets stars. \$49.50. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 10/24 opening. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

**The Vagina Monologues**—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc. returns for a second coming. \$45. Tues.-Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

**The Water Engine/Mr. Happiness**—The Atlantic Theatre Company kicks off its Mamet retrospective with these two one-acts, with a whole bunch of company regulars performing in the former production and Bob Balaban, always a pleasure, playing the title role of the latter. Karen Kohlhaas directs. \$35-\$40. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 7. In previews for a 10/20 opening. *Atlantic Theatre, 336 W. 20th St. (212-239-6200).*

**Whiteheaded Boy**—As part of BAM's Next Wave Festival, the Irish trio Barabbas performs a spastic slapstick adaptation of Lennox Robinson's 1916 satire. \$17-\$40. 10/6-10/9 at 7:30, 10/10 at 3. *BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).*

## Now Playing

**Blue Man Group: Tubes**—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone. \$45-\$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

**The Countess**—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. \$35-\$45. Tues.-Fri. at 8; Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

**The Country Club**—Douglas Carter Beane, a founding wag of the Drama Dept. and author of *As Bees in Honey Drown*, returns with a comedy about burned-out Wasps in their thirties. (Cast bonuses: Cynthia Nixon, Amy Sedaris.) \$30. Tues.-Fri. at 8, Sat. at 3 and 8. *Greenwich House Theatre, 27 Barrow St. (212-541-8441).*



## Opening Eire Apparent

*Aghast at British insensitivity to Balkan ethnic cleansing, a feminist founder of England's agit-prop Red Stocking Theatre Company, Helen Edmundson, decided to write a play that would bring home the crisis. She found fertile material in the seventeenth-century ethnic expulsions of Cromwell-occupied Ireland. Her play 'The Clearing,' making its New York debut on October 7, is the story of an Irish woman (Alyssa Bresnahan, right), her aristocratic English husband, and their Anglo-Irish child, all of whom suffer from the violent politics of that heartbroken region.*

\$40-\$45. Tues.-Sat. at 8, Wed. and Sun. at 2, Su at 3. *Playhouse 91, 316 E. 91st St. (212-239-6200)*

**Hedwig and the Angry Inch**—A German transsexual achieves self-actualization, not to mention tablo fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; Ally Shee now stars. \$20-\$49.50. Mon.-Thurs. at 8, Fri. at and 11, Sat. at 7 and 10. Opened: 2/14/98. *Ja Street Theatre at the Hotel Riverview Ballroom, 1 Jane St. (212-239-6200).*

**I Love You, You're Perfect, Now Change**—They're her. They're straight. Get used to it. A musical review about an amusingly quaint subject these days—heterosexual love. \$49.50-\$52.50. Mon. and Tue at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Su at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

**Keep Bangin'**—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'N Noise, Bring in 'Da Funk*. \$20-\$40. Tues.-Fri. at Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 1 Macdougall St. (212-239-6200).*

**A Couple of Blaguards**—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. \$45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (212-799-4599).*

**De la Guardia**—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. \$37.50-\$45. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

**The Exact Center of the Universe**—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail Thorne. It concerns one of those prim yet feisty southern matrons, Vada Love Powell, and her middle-aged son Apple, whom she just about turned into a sissy, until he meets two extraordinary young women. *Center* tickles with its juicy dialogue and zesty characters. The performances of Marge Redmond, Tracy Thorne, and Reed Birney couldn't be more flavorful, and, as Vada, Frances Sternhagen is good enough to eat. (Simon: 4/19/99.) \$17.50-\$47.50. Tues.-Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. *Century Theatre, 111 E. 15th St. (212-239-6200).*

**Fantasticks**—The musical perennial that, happily, refuses to go away. \$36.50-\$39. Tues.-Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

**Finnegan's Farewell**—Another interactive comedy Off Broadway, requiring participants to mourn the dead, this time, the corpse is Irish. The "funeral" takes place at *St. Luke's Church (308 W. 46th St.)*, followed by a lively reception at the *Edison Hotel (221 W. 46th St.)*. \$59. Wed. at 7 and Sat. at 2. *Call 212-279-4200 for tickets.*

**Forbidden Broadway Cleans Up!**—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. \$45-\$47.50. Mon. and Wed.-Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

**Fully Committed**—Becky Mode's comedy about the put-upon, out-of-work actor manning the phones at Manhattan's trendiest restaurant. Directed by Nicholas Martin (*Full Gallop, Betty's Summer Vacation*); starring Mark Setlock. \$39. Mon. and Wed.-Fri. at 8, Sat. at 6 and 9, Sun. at 3. *Vineyard Theatre, 108 E. 15th St. (212-353-3366).*

**The Gathering**—Theodore Bikel stars in this new family drama, set during the Reagan era in both the United States and Germany. Written by Arje Shaw; presented by Jewish Repertory Theatre.



**Irandolina**—Goldoni's classic about four characters in pursuit of the same Florentine landlady, as interpreted by the Pearl Theatre Company. \$26-\$33. Tues. and Thurs.-Sat. at 8; Wed., Sat., and Sun. at 2. Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

**luch Ado About Nothing**—Starring Earl Hyman, a free production by Frog & Peach. Thurs.-Sun. at 8, Sun. at 3. Through 10/24. Theatre at the West Side Church, 165 W. 86th St. (212-946-5321).

**lud/Drowning**—Signature Theatre kicks off its season dedicated to Maria Irene Fornes with these two one-acts, the first of which won the author an Obie in 1984. \$35. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/10. Signature Theatre, 555 W. 42nd St. (212-967-1913).

**aked Boys Singing**—Just like a musical revue, but without pants. \$45-\$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).

**ver the River and Through the Woods**—A new comedy from Joe DiPietro, author of *I Love You, You're Perfect, Now Change*, about the meddling efforts of four Italian-American grandparents. \$47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

**crets Every Smart Traveler Should Know**—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. Even the *Cathilian lihp geth* a tuneful thong tribute. (Simon: 12/15/97.) \$20-\$55; optional dinner ninety minutes before curtain. Mon. at 8, Wed. at 2:30 and 8, Thurs.-Sat. at 8, and Sun. at 3 and 7:30. Opened 10/30/97. Ibis Theatre, 327 W. 44th St. (212-239-6200).

**omp**—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. \$24.50-\$49.50. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).

**Streetcar Named Desire**—L'affaire Kowalski, as interpreted by avant-garde director Ivo van Hove. Elizabeth Marvel plays Blanche, the disintegrating southern belle; Jenny Bacon plays Stella; Bruce McKenzie is Stanley. \$12-\$45. Tues.-Fri. at 8, Sat. and Sun. at 3 and 8. Through 10/10. New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

**immer of '69**—Play "Circle Game"! The songful story of Woodstock. \$19.69-\$49.50. Mon. and Wed.-Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

**xicab Chronicles**—A new comedy by actor Gary Gere about Manhattan cabbies. \$25-\$29. Tues.-Sat. at 8, Sun. at 3. New York Performance Works, 85 West Broadway (212-726-TAXI.)

**ings You Shouldn't Say Past Midnight**—A comedy in three beds by freshman playwright Peter Ackerman. Now with Hazelle Goodman, Larry Storch, and Peter Rini. \$19-\$48. Mon. and Wed.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

**iwak**—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. \$25-\$35. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3. Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).

**4 Jews**—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. \$32.50. Wed.-Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).

**ie Winds of God**—Two modern Tokyo comedians are reincarnated as kamikaze pilots in the final days of World War II. Starring and written by Japanese actor Masayuki Imai; performed in English. \$35-\$45. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/31. American Place Theater, 111 W. 46th St. (212-239-6200).

**it**—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's

*Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. \$35-\$49.50. Tues.-Sat. at 8, Wed., Sat., and Sun. at 3. Union Square Theatre, 100 E. 17th St. (212-307-4100).

## Off-Off Broadway

**The Bad Seedling**—Varla Jean Merman, one of the most sumptuous drag queens in the biz, plays the role she was born for: the homicidal tyke of *The Bad Seed*. And it's set to music! \$25-\$30. Thurs. and Fri. at 7:30, Sun. at 5 and 7:30. Mother, 432 W. 14th St. (212-358-3436).

**The Balcony**—In this dark Jean Genet drama staged by the Cocteau Rep., men divert themselves with elaborate erotic fantasies indoors while the world outside convulses with revolution. Just like the White House. \$15-\$30. Thurs.-Sat. and some Weds. at 8, Sun. at 3. Previews begin 10/8 for a 10/10 opening. Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

**The Beard**—A revival of Michael McClure's subversive work about the nature of attraction and seduction. \$12. Thurs.-Sat. at 10, Sun. at 5. Through 10/10. The Club at La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

**Chekhov Now**—David Herskovits, Anne Bogart, and Jean-Claude van Itallie are among the participants in this gleefully nontraditional marathon of Chekhov's works, which includes *Nirvanov*, a rock musical based on a certain suicidal singer; *S.A.Y.*, a hip-hop version of *Uncle Vanya*. \$12. Through 10/10. Call for specific shows and showtimes. Access Theatre, 880 Broadway (212-414-7773).

**Do You Come Here Often?**—An absurdist ditty about two men trapped in the same bathroom for 25 years, by renowned British comedy team the Right Size. \$25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11, Sun. at 8:30. Through 10/10. P.S. 122, 150 First Ave., at 9th St. (212-477-5288).

**The Donkey Show**—A loose interactive disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. "Doing the hustle" is recommended. \$25. Tues.-Sun. at 9. El Flamingo, 547 W. 21st St. (212-307-4100).

**End of the Rope**—George R. Lupa's fable about a lost tribe of aerialists. Combines narrative with circusy things like trapezes, rock-climbing, and self-described "nautical arts." The Seattle Experimental Theatre Company performs. \$15-\$20. Thurs.-Sat. at 7:30, Sun. at 3 and 7:30. La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

**Greenland Y2K**—In this multimedia "explorographic" comic adventure, written and performed by Susanna Speier, a thrill-seeker races toward the North Pole. She arrives just as a Y2K bug, designed by MTV *Celebrity Deathmatch* animator Pete List, is unleashed on the world. \$12. Fri. and Sat. at 10:30. HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

**The Magic of Czech Puppetry**—This sixth annual festival features three performances of elaborate puppetry for both kids and adults, highlighted by the premiere of "Twelve Iron Sandles," a Czech folk tale about a reptile prince. Call for schedule. Opens 10/6. Through 10/31. Bohemian National Hall, 321 E. 73rd St. (212-631-3518).

**Never Swim Alone**—Winner of the Fringe Festival's Overall Excellence Award, Daniel MacIvor's

play pits two male buddies against each other in a brutal verbal boxing match with a female referee. \$10. Fri. and Sat. at 10:30. Through 11/6. St. Mark's Theater, 94 St. Mark's Place (212-777-6088).

**Nuyorican Stories: Culture Clash in the City**—The comedy troupe Culture Clash inaugurates Intar's new performing space with a giddy show about the experiences of several well-known Puerto Ricans, Chicanos, and African-Americans. \$25. Wed.-Sat. at 8, Sun. at 3. Through 10/24. Intar Theatre, 508 W. 53rd St. (212-279-4200).

**OctoberFest 1999**—The Ensemble Studio Theatre's nineteenth annual monthlong festival presents dozens of free works. Call for reservations and schedule information. E.S.T., 549 W. 52nd St. (212-247-4982).

**On the Razzle**—Cocteau Rep. revives Tom Stoppard's 1981 farce about two small-town grocery clerks in Austria who sneak into Vienna for one last fling. \$15-\$30. Thurs.-Sat. at 8, Sun. at 3, some Weds. at 8. Through 10/21. Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

**The Tailor-Made Man**—Who says clothes don't make the man? Not Claudio Macor, whose play dramatizes the life of thirties silent-film star William Haines, a dapper hunk best known for his scandalous, open romance with Jimmy Shields. \$12. Thurs.-Sat. at 8. Through 10/24. Centre Stage NY, 48 W. 21st St. (212-929-2228).

**Watson Arts Workshop**—A series of staged readings. Highlights include "Devotion" by curator Mary Fullam, and "Geneva" by journalist Nicholas Von Hoffman. \$10 suggested donation. Call for schedule. 10/7-10/24. La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

## Opening Over the Top

Adored by British press and audiences for their visual puns and daredevil physical comedy, the Dublin buffoon troupe Barabbas performs a spastic slapstick adaptation of Lennox Robinson's classic Irish satire *The Whiteheaded Boy*, at BAM's Next Wave Festival, October 6 through 10.





# art

John Pfahl... Art & Language... Eameses

## Galleries

### Solos

Madison Avenue and Vicinity

**Cathy de Monchaux**—A two-gallery presentation of site-specific works by the British artist; through 10/21. Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400), and Kelly, 43 Mercer St. (212-343-2405).

**Marcel Duchamp**—An exhibition curated by Francis Naumann of examples of the artist's replicated work, from regular and deluxe editions of *The Green Box* to various versions of *Boite* and *Boite-en-valise*, his famous portable museum; through 11/24. Moeller, 167 E. 73rd St. (212-988-4500).

**Hal Hirshorn**—Landscape paintings that allude to seventeenth-century Italian landscape; through 10/26. Graham, 1014 Madison Ave. (212-535-5767).

**Gwen John**—Paintings and works on paper by the British artist (1876-1939) from the collection of her nephew Edwin John; through 11/13. Davis & Langdale, 231 E. 60th St. (212-683-0333).

**Jim Peters**—New paintings, constructions, and drawings; through 11/6. CDS, 76 E. 79th St. (212-772-9555).

**Jacques Villeglé**—A survey of the French artist's décollages, sections of torn posters salvaged from the street that incorporate the gestures of passersby; through 10/23. Ubu, 16 E. 78th St. (212-794-4444).

**Andy Warhol**—A series of paintings of women's shoes made by the artist in 1980, in which multicolored combinations of shoes are set against black backgrounds and sprinkled with diamond dust; through 10/20. Gagosian, 980 Madison Ave. (212-744-2313).

**Steve Wheeler**—A survey of the American modernist's paintings, watercolors, and temperas from the forties and fifties; through 10/23. York, 21 E. 65th St. (212-772-9155).

### 57th Street Area

**James Barsness**—New paintings; through 11/13. Adams, 41 W. 57th St. (212-644-5665).

**Jeffrey Ian Blondes**—Plein-air paintings of the artist's backyard in the Touraine countryside; through 10/30. Findlay Jr., 41 E. 57th St. (212-486-7660).

**Cisco Jiménez**—Paintings and assemblages that reference the works of modern Mexican masters; through 10/23. Associated American Artists, 20 W. 57th St. (212-399-5510).

**Beauford Delaney/Harold Cousins**—Abstract paintings/Abstract metal sculptures. Through 10/30. Rosenfeld, 24 W. 57th St. (212-247-0082).

**Bruce Dorfman**—A selection of the artist's assemblage paintings; through 10/23. Reece, 24 W. 57th St. (212-333-5830).

**Philippe Favier**—Recent automatic drawings with recurring symbols; through 10/23. Helman, 20 W. 57th St. (212-245-2888).

**Alex Katz**—Recent paintings, including landscapes of Maine and nocturnal scenes of New York City; 10/7-11/6. Marlborough, 41 W. 57th Street (212-541-4900).

### Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



## Photography Pileups

*No, it's not the work of an ancient civilization or a contemporary sculptor. But John Pfahl's color "landscape" shots do transform outwardly banal man-made mounds (rocks, tires, leaves, etc.) into works of unexpected beauty. At Janet Borden, 560 Broadway, at Prince Street; through October 23.*

**Yuri Kuper**—Paintings of seascapes on found objects and photographic glass plates; through 11/6. Yoshii, 20 W. 57th St. (212-265-8876).

**Ruth Marten**—Watercolor paintings in which personas are made distinctive through the hair; through 11/6. Littlejohn, 41 E. 57th St. (212-980-2323).

**Juan Muñoz**—New work that continues the artist's engagement with the figure and architecture, including freestanding figures holding poles or rotating spheres, and stainless-steel sculptures with interior shelves displaying small lead figures, carved-wood knives, and other objects; through 10/30. Goodman, 24 W. 57th St. (212-977-7160).

**Saul Steinberg**—A survey of the late artist's drawings from the sixties through the eighties, including parodies of Cubist still-lives and rarely seen rubber-stamp drawings; through 10/30. Pace Wildenstein, 32 E. 57th St. (212-421-3292).

**Jack Youngerman**—Abstract paintings and works on paper made by the artist when he was living in Paris; through 10/30. Washburn, 20 W. 57th St. (212-397-6780).

### SoHo and TriBeCa

**Ilan Averbuch**—Recent large-scale sculptures in carved wood, copper, glass, and stone; through 10/30. Hoffman, 429 W. Broadway (212-966-6676).

**Fiona Banner**—"Don't Look Back," a print edition inspired by the 1967 documentary of Bob Dylan's tour of England in 1965; through 10/30. Alexander, 59 Wooster St. (212-925-4338).

**Jean-Michel Basquiat**—A selection of neo-expressionist paintings that appear in the new book

*Jean-Michel Basquiat Paintings*, published by the gallery and featuring essays by Hilton Als, Glen O'Brien, and others; through 11/13. Shafrazi, 11 Wooster St. (212-274-9300).

**Andrea Bowers**—Video installations and large-scale drawings whose subject is Southern California amateur figure skaters; through 10/28. Meltzer On View . . . , 588 Broadway (212-343-8256).

**Colin Chase**—Sculptures made with commonplace objects; through 11/2. Kelly, 591 Broadway (212-226-1660).

**Francesco Clemente**—Fresco paintings made from the early to mid-eighties by this artist whose work is currently the subject of a retrospective at the Guggenheim Museum; through 11/6. Blum, 99 Wooster St. (212-343-0441).

Photograph courtesy of Janet Borden, In



**Lathy de Monchaux**—A two-gallery presentation of site-specific works by the British artist; through 10/21. At Kelly, 43 Mercer St. (212-343-2405), and Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

**eth Edenbaum**—Photographs, sculpture, a collage, and a painting that refer to other artists' works; through 10/23. Erben, 476 Broome St. (212-966-5283).

**ichael Reafsnnyder**—Paintings that, although primarily abstract, contain images of small human faces; through 11/6. Pelavin, 13 Jay St. (212-925-9424).

**lison Saar**—New carved-wood sculptures of female figures that draw on African and Haitian folklore, contemporary African-American culture, religion, and classical mythology; through 10/30. Kind, 136 Greene St. (212-925-1200).

**unny Saville**—Paintings that depict monumental female figures as if cascading across the canvas by the British artist, whose work is included in the Brooklyn Museum's "Sensation" exhibition; through 11/6. Gagosian, 136 Wooster St. (212-228-2828).

**enyse Thomasos**—New large-scale paintings of irregular gridlike structures; through 10/23. Lennon, Weinberg, 560 Broadway (212-941-0012).

**latej Andraz Vogrincic**—A new clothes sculpture by a Slovenian artist who dresses houses, pavements, suitcases, and other inanimate forms; through 10/20. Gibson, 568 Broadway (212-925-1192).

## Chelsea

**ernando Canovas**—New paintings by the Argentine artist that extract and isolate the geometric forms of his earlier compositions and bring them to the forefront of the canvas; through 11/9. Nosei, 530 W. 22nd St. (212-741-8695).

**ancesco Clemente**—Watercolors based on the artist's "Funerary Paintings," which were exhibited at the Dia Art Foundation in 1988-89; through 10/30. Miller Temporary, 508 W. 26th St. (212-366-4774).

**liott Puckette**—New abstract paintings in a palette of reds, yellows, and blues that incorporate calligraphic lines drawn with a razor; through 11/6. Kasmin, 293 Tenth Ave. (212-563-4474).

**ary Hill**—Five video installations; through 10/30. Gladstone, 515 W. 24th St. (212-206-9300).

**ol LeWitt**—New wall drawings; through 11/16. Cooper, 521 W. 21st St. (212-255-1105).

**obert Longo**—Recent lithographs and color photographs; through 10/30. Dorfman Projects, 529 W. 20th St. (352-2272).

**elissa Marks**—A site-specific drawing installation that continues the adventures of Volita, an abstract character (and alter ego of the artist) who undergoes various permutations; through 10/23. Klagsbrun, 526 W. 26th St. (212-243-3335).

**reg Parker**—Minimal paintings that incorporate grids drawn in graphite; through 10/31. Kempner, 501 W. 23rd St. (212-206-6872).

**William M. Sullivan**—Recent paintings of landscapes in Marin County, where the artist lives, and King's Canyon National Park in the Sierra Nevada mountains; through 10/23. French, 601 W. 26th St. (212-647-8867).

## Other

**avid Sandlin**—Paintings, drawings, and prints that explore the puritanical underpinnings of American life; through 10/23. Mansion, 54 St. Marks Place (212-505-7055).

## Group Shows

Madison Avenue and Vicinity

**mericas Society**—680 Park Ave. (212-249-8950). "Talavera Poblana: Four Centuries of a Mexican Ceramic Tradition," an exhibition of historic earthenware and 23 contemporary works; through 12/12.

**ildenstein**—19 E. 64th St. (212-879-0500). "Neo-Classicism to Barbizon," early-nineteenth-century French drawings and oil sketches; through 10/30.

## 57th Street Area

**PaineWebber**—1285 Sixth Ave. (212-713-2885). Fifty-two works from the collections of the Brooklyn Museum of Art, including works by Bacon, Diebenkorn, Rodin, others; through 12/23.

**St. Etienne**—24 W. 57th St. (212-245-6734). "The Modern Child," twentieth-century images of children by Beckmann, Coe, Dix, Hopper, Schrimpf, Sommer, others; through 11/6.

## SoHo and TriBeCa

**Art in General**—79 Walker St. (212-219-0473). "Surface Tension," works exploring skin with X-ray, thermosensitive video, inframetric imaging, and other techniques in photographs, paintings, sculpture, and new media; through 10/30.

**Artists Space**—38 Greene St. (212-226-3970). An exhibition of works by nine artists exploring the John Ford film *The Searchers*, curated by Robert Longo; and works by game designer Eric Zimmerman; through 11/6.

**Exit Art**—548 Broadway (212-966-7745). Large-scale drawings by Bovasso, Kaplowitz, Ozeri, Pensato, Rosen, Zeller, others; through 10/30.

**Pratt Manhattan**—295 Lafayette St. (718-636-3517). "Women and Geometric Abstraction," paintings, textiles, body art, and other works by Aschheim, Fendrich, Heilman, Korman, Thomas, Wagner, others; through 10/27.

## Chelsea

**Folin**—529 W. 20th St. (212-242-3434). "4x4," paintings by artists from Egypt, Nigeria, England, Japan, America, and Poland, including Haggerty, Lazarczyk, Marzouk, Someya, others; through 10/30.

**Trans Hudson**—416 W. 13th St. (212-242-3232). "Whichkraft?," works exploring alchemy, magic, and millennial superstitions by Boody, Crockett, Jenkins, Preheim, Thorner, others; through 10/23.

## Other

**United Nations**—46th St. at First Ave. (212-563-5855). "World Artists at the Millennium," paintings and sculpture by 35 artists that celebrate older people, including works by Bourgeois, Ireland, Noland, Olsen, Rafael Soto, Wang, others; through 10/18.

## Photography

**David Armstrong**—Recent color photographs taken in the United States and Europe, and black-and-white portraits of the artist's friends; through 11/6. Marks, 523 W. 24th St. (212-243-0200).

**Hugo Cifuentes**—Intimate photographs of everyday life in Ecuador; through 11/6. Throckmorton, 153 E. 61st St. (212-223-1059).

**De Lellis**—47 E. 68th St. (212-327-1482). "Times Squared," more than 50 images of Times Square by Faurer, Klein, Newman, Tietgens, Weegee, others; through 11/27.

**Jim Dine**—Recent high-resolution digital prints on canvas; through 10/23. PaceWildenstein, 142 Greene St. (212-431-9224).

**Janieta Eyre**—Black-and-white self-portraits that depict the artist in surreal Gothic postures and scenarios; through 10/26. Cristinerose, 529 W. 20th St. (212-206-0297).

**ICP Midtown**—1133 Sixth Ave., at 43rd St. (212-768-4682). Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8), Sat. and Sun. 10-6; \$6, \$4 students and seniors. "Bill Brandt: A Retrospective." Approximately 150 prints spanning 50 years of the British photographer's career, including his

documentation of British class structure in the thirties, atmospheric landscapes, surrealist studies of nudes, and portraits of Francis Bacon, Henry Moore, E. M. Forster, and other important artists and writers of his day; through 10/31.

**Mimmo Jodice**—Black-and-white photographs of the Mediterranean region; through 11/6. Aperture, 20 E. 23rd St. (212-505-5555).

**Reagan Louie/Daido Moriyama**—Color images of Hong Kong, Taiwan, Vietnam, and Korea by the Asian-American photographer/Twenty-five vintage prints by the Japanese modernist; through 10/30. Miller, 20 W. 57th St. (212-397-3930).

**David Malin**—Astronomical images by the Anglo-Australian observatory's photographic scientist; through 11/6. Shickler, 560 Broadway (212-431-6363).

**Mark Morrisroe**—Hand-painted photograms, black-and-white photographs, and Rayographs from the eighties; through 10/31. Hearn, 530 W. 22nd St. (212-727-7366).

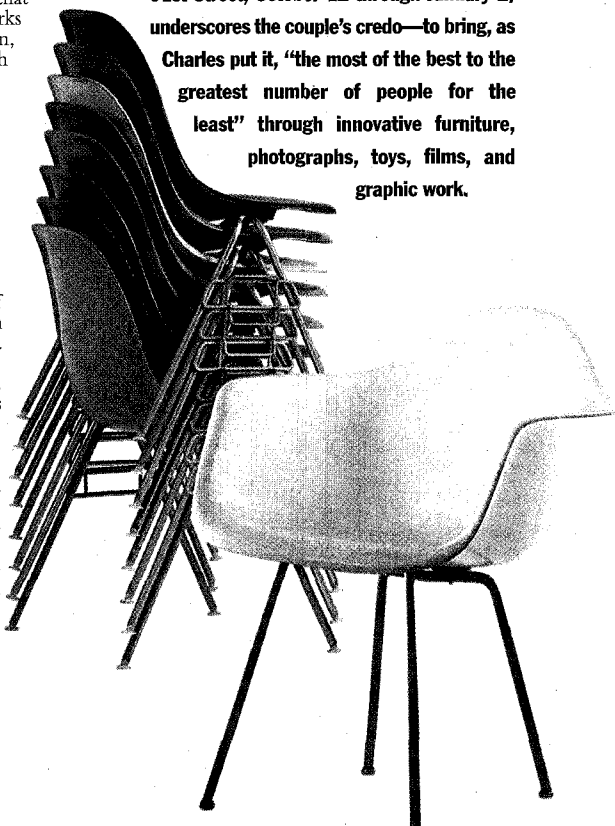
**John Pfahl**—Photographs of piles of objects and materials that are often arranged in piles, such as tires, metal cans, and snow; through 10/23. Borden, 560 Broadway (212-431-0166).

**Steven Richter**—Images of urban street life and village life from around the world; through 10/23. Laumont Editions, 333 W. 52nd St. (664-0594).

**John Riddy**—Black-and-white photographs of Rome; through 10/23. Markey, 55 Vandam St. (212-627-4446).

**Roth Horowitz**—160a E. 70th St. (212-717-9067). Rare photographic books and journals featuring the work of Daido Moriyama, Takuma Nakahira,

**Talent** Their chairs may be icons of modernism, but the husband-and-wife design team Charles and Ray Eames did far more than change the way Americans sit. "The Work of Charles and Ray Eames: A Legacy of Invention" (Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 East 91st Street; October 12 through January 2) underscores the couple's credo—to bring, as Charles put it, "the most of the best to the greatest number of people for the least" through innovative furniture, photographs, toys, films, and graphic work.





and others who participated in Japan's Provoke movement of 1968-1971, and a selection of photographs by Shomei Tomatsu, a Provoke predecessor; through 10/23.

**Ernestine Ruben**—A twenty-year retrospective of nudes in a variety of formats; through 10/30. Stevenson, 338 W. 23rd St. (212-352-0070).

**David Seidner**—Color and black-and-white photographs by the late photographer, who died of AIDS-related complications earlier this year; through 11/6. Staley-Wise, 560 Broadway (212-966-6223).

**Sonnabend**—420 W. Broadway (212-966-6160). Recent works by Lawrence Beck, Elger Esser, and Hiroshi Sugimoto; through 10/30.

**Jack Spencer**—Photographs of the South by the Mississippi-born photographer; through 10/23. Benrubi, 52 E. 76th St. (212-517-3766).

**André Steiner**—Vintage photographs from the twenties and thirties, when the artist worked in Paris; through 10/23. Gallery 292, 120 Wooster St. (212-431-0292).

**Van Der Donk**—601 W. 26th St. (212-691-5973). "Futurist Performance," photographs of Italian Futurists and their works; through 10/30.

**Ted Victoria**—Wall-mounted projections and an installation in which massive enlargements of live SeaMonkeys are projected onto a greenhouse; through 10/24. ZAO, 175 Orchard St. (212-505-0500).

**Dan Winters**—Personal, frequently spontaneous works by the Los Angeles-based commercial photographer; through 10/22. SABA, 116 E. 16th St. (212-477-7722).

**Natale Zoppis**—Recent Polaroid images in wooden cases with collage materials; through 10/23. Urbach Architecture, 526 W. 26th St. (212-627-0974).

## Museums

**American Craft Museum**—"Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World." A survey of works in all media by contemporary Native Americans; through 10/10. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (212-956-3535); Tues.-Wed., Fri.-Sun. 10-6, Thurs. till 8 (pay as you wish 6-8); \$5, \$2.50 students and seniors.

**American Museum of Natural History**—Central Park West, at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children.

**Asia Society**—"China: Fifty Years Inside the People's Republic." A survey of images of China by 33 photographers from Asia, Europe, and the United States; 10/8-1/2/00. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA); Tues.-Sat. 11-6, Sun. 12-5, Thurs. 11-8 (6-8 free admission); \$4, \$2 students and seniors.

**Brooklyn Museum of Art**—"Sensation: Young British Artists From the Saatchi Collection." The much-discussed exhibition that originated at the Royal Academy in London, of paintings, sculpture, photographs, and installations by 42 artists, among them Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, and Rachel Whiteread; through 1/9/00. . . . "Winslow Homer: Illustrating America." Approximately 75 wood engravings selected from a collection of more than 225 works given to the museum by Harvey Isbits; through 10/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5 (Thurs. to 8), Sat. 11-6 (till 11 p.m. on the first Saturday of every month), Sun. 11-6; \$4, \$2 students, \$1.50 seniors (admission to "Impressionists in Winter" is \$9.50 adults, \$7.50 students and seniors, and includes general admission).

**China Institute**—"The Resonance of the Qin in East Asian Art." Works from China and Japan from the first to the nineteenth centuries that celebrate the qin, an ancient Chinese musical instrument known for its power to harmonize the soul, including paintings, drawings, wood-block prints,

and sculpture; through 12/12. 125 E. 65th St. (212-744-8181), Mon.-Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; free.

**Cooper-Hewitt, National Design Museum, Smithsonian Institution**—"The Work of Charles and Ray Eames: A Legacy of Innovation." A major retrospective of works by the husband-and-wife team considered among the greatest designers of the twentieth century, featuring their furniture, buildings, toys, films, and photographs dating from the forties to the seventies; 10/12-1/9/00. 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 seniors and students.

**Dia**—"Thomas Schütte: Part III: *In Medias Res*"; through 2/28/00. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 12/30. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30/00. 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; \$6, \$3 students and seniors.

**Drawing Center**—"Selections Fall '99." Works on paper by five emerging artists; through 10/14. . . . "Darkness Like a Dream: Nineteenth-Century Sandpaper Drawings From the Collections of Randall and Tanya Holton, and Matt Mullican and Valerie Smith." Examples of nineteenth-century sandpapers, works that were drawn or painted on a support covered with marble dust and were often based on popular prints of the day; through 10/14. 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

**Frick Collection**—"Constable's Salisbury Cathedral: Two Versions Reunited." An exhibition pairing two paintings by John Constable (1776-1837); through 12/31. 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$7, \$5 students and seniors; children under 10 not admitted.

**Grey Art Gallery**—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art." More than 90 works on paper by the expatriate American artist (1856-1925) from the Corcoran's permanent collection, among them very early drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings for two Boston mural projects; through 10/30. New York University, 100 Washington Square East (212-998-6780), Tues., Thurs.-Fri. 11-6, Wed. 11-8, Sat. 11-5; donation suggested.

**Solomon R. Guggenheim Museum**—"Clemente." A retrospective spanning the Italian-born, New York-based artist's career from the early seventies to the present, including paintings, watercolors, pastel drawings, sculpture, and book illustrations; 10/8-1/9/00. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$7 seniors and students.

**Guggenheim Museum SoHo**—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.-Mon. 11-6; free.

**Japan Society**—"Daido Moriyama: Stray Dog." The first retrospective exhibition of the work of the celebrated Japanese photographer Daido Moriyama, including some 130 vintage prints from the sixties through the nineties, concurrent with an exhibition of prints from Moriyama's 1972 *Hunter* series at the Metropolitan Museum; through 1/2/00. 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; \$5 suggested contribution.

**Jewish Museum**—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv*, a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradi-

tion of *mikvah* (ritual bath); through 10/17. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 free); \$8, \$5.50 students and seniors.

**Metropolitan Museum of Art**—"Portraits by Ingres: Image of an Epoch." An international loan exhibition of portraits by Jean-Auguste-Dominique Ingres (1780-1867), whose paintings of France's ruling elite inspired such artists as Cézanne, Matisse, and Picasso; through 1/2/00. . . . "Carleton Watkins: The Art of Perception." An exhibition of works by the American landscape photographer (1829-1916) best known for his large albumen silver prints of Yosemite Valley taken in the 1860s 10/5-1/9/00. . . . "Rodin's Monument to Victor Hugo." Sculptures relating to Rodin's *Monument to Victor Hugo*, among them a terra-cotta sketch, a life-size portrait in marble, and bronze castings 10/7-1/2/00. . . . "Daido Moriyama: *Hunter*." Forty photographs by the Japanese photographer that were shot from the shadows and from the windows of a moving car and published as *Hunter* (1972), a book dedicated to Jack Kerouac; through 1/2/00. . . . "Egyptian Art in the Age of Pyramids." The first major museum presentation of the art of the Old Kingdom (ca. 2650-2150 B.C.) featuring approximately 230 masterpieces from the golden era of ancient Egyptian culture through 1/9/00. . . . "Northern Drawings of the Seventeenth and Eighteenth Centuries in the Robert Lehman Collection"; through 1/9/00. . . . "Costume and Character in the Age of Ingres." Examples of clothing designed during the French painter's six-decade career, selected from the collection of the museum's Costume Institute through 11/21. . . . "Farouk Hosny/Adnan Henein: Contemporary Egyptian Artists and Heir to an Ancient Tradition"; through 1/23/00. . . . "The Artist as Collector: Masterpieces From the C. C. Wang Collection." Old-master Chinese paintings given to the museum by the Wang family over the past twenty years; through 1/9/00. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$10 contribution, \$5 children and seniors. **The Cloisters**: Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$10, \$5 seniors and students.

**Museum for African Art**—"Liberated Voices: Contemporary Art From South Africa." Paintings, sculptures, installations, photographs, and videos made since the end of Apartheid in 1994; through 1/2/00. 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. 12-6; \$5, \$2.50 seniors, students, and children.

**Museum of American Folk Art**—"Beyond the Square Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

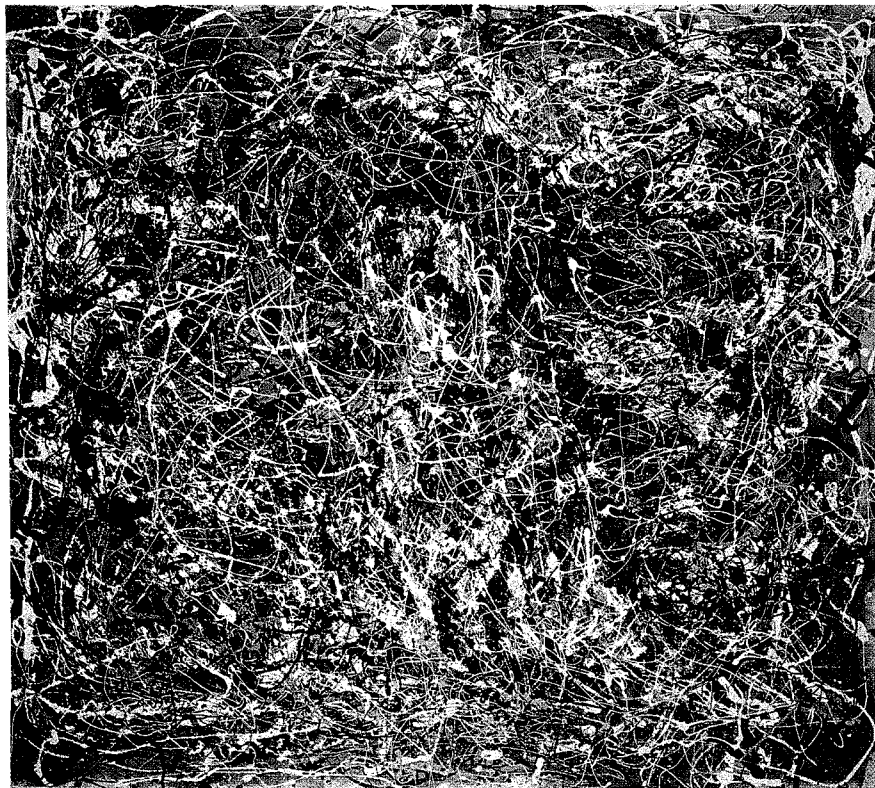
**Museum of Modern Art**—"Modern Starts: People." A survey of figural representation in early modernism, with works by Marcel Duchamp, Fernand Léger, Pablo Picasso, Odilon Redon, and others; 10/7-3/14/00. 11 W. 53rd St. (212-708-9480), Sat.-Tues. 10:30-6, Thurs. 10:30-6, Fri. 10:30-8:30 (4:30-8:30 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

**Museum of the City of New York**—"Forgotten Gateway: The Abandoned Buildings of Ellis Island." A journey through Ellis Island's past and present through the photographs of Larry Racioppo and Shirley Burden; 10/9-2/13/00. . . . "Americano: Latino Life in the United States." An exhibition of photographs of Latinos by 3 prizewinning photographers from around the country; through 1/2/00. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. 1220 Fifth Ave. at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

**Museum of the Fashion Institute of Technology**—"Unmistakably Mackie." A retrospective of Bob Mack



**On View** When it comes to conceptual art—that late-sixties outgrowth of minimalism that gave the heave-ho to traditional art materials and objects in favor of concepts (i.e., written proposals, charts, maps, photographs, and documents)—few pushed the movement's ideology to the extreme that the Anglo-American art collective Art & Language did. Now the group's esoteric but outspoken message is here for the grasping in "The Artist Out of Work: Art & Language 1972–1981" (P.S. 1 Contemporary Art Center, 22-25 Jackson Avenue, at 46th Street, Long Island City; through October 24), the first major U.S. exhibition of Art & Language's prolific output of posters, sheet music, LPs, flags, drawings, and paintings (below, *Portrait of V.I. Lenin in the Style of Jackson Pollock V*, 1980).



ie's fashion and costume designs; through 12/31. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

**ational Academy of Design and School of Fine Arts**—"Prague Architecture Through the Centuries." An exhibition exploring the past and the future of Prague through its architecture, including photographs of buildings, paintings, models, and facsimiles of Romanesque and Gothic sculptures; through 1/2/00. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; \$8, \$5 seniors and students.

**ew Museum of Contemporary Art**—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8 (free Thurs. 6–8); \$5, \$3 students, artists, and seniors, free for youths 18 and under.

**ew-York Historical Society**—"24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9/00. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning

in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. . . . "Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the New-York Historical Society." Works by Audubon, Catlin, Cole, Mount, and other American artists; through 1/2/00. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; \$5, \$3 seniors and children.

**New York Public Library**—"In Company: Robert Creeley's Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg, and others; through 1/15/00. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

**P.S. 1 Contemporary Art Center**—"Minimalia: An Italian Vision in 20th-Century Art." An exhibition exploring simplification and reduction in twentieth-century Italian Art as seen in the works of Giacomo Balla, Francesco Clemente, Lucio Fontana, Michelangelo Pistoletto, and others; 10/10–1/2/00. . . . The Promise of Photography: Selected Works From the DG Bank Collection." Photographs by Adams, Calle, Demand, Eggleston, and others, from the DG Bank collection in Frankfurt; through 10/24. . . . "The Artist Out of Work: Art & Language 1972–1981." Works produced during the seven-ties by the legendary conceptual-art collabora-

tive; through 10/24. . . . "When I Paint I Call Myself Konrad Lueg." Paintings that appropriate motifs from popular culture that were executed between 1963 and 1968 by Lueg (1939–1996), who was also known as the Düsseldorf-based gallerist Konrad Fischer; through 10/24. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; \$5 suggested donation.

**Pierpont Morgan Library**—"The Great Experiment: George Washington and the American Republic." A selection of Washington's books, manuscripts, maps, broadsides, works of art, and personal effects, drawn primarily from the collections of the Huntington Library in San Marino, California, the Morgan Library, and the Gilder Lehrman Collection; through 1/9/00. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; \$7, \$5 students and seniors.

**Queens Museum of Art**—"Modern Odysseys: Greek American Artists of the Twentieth Century." The first museum exhibition to survey the contributions of Greek-Americans to modern and contemporary art, including works by Stephen Antonakis, William Baziotes, Linda Benglis, Lucas Samaras, Theodoros Stamos, and others; 10/6–1/30/00. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; \$4, \$2 students and seniors.

**Studio Museum in Harlem**—"Selections From the Permanent Collection"; through 10/3. 144 W. 125th St. (212-864-4500), Wed.–Fri. 10–5, Sat. and Sun. 1–6; \$5, 3 seniors and students (free on the first Sat. of every month).

**Whitney Museum of American Art**—"The American Century: Art & Culture 1900–2000." Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum's permanent collection and from private collections and public institutions around the world; through 2/13/00. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); \$12.50, \$10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a \$2 service charge by calling 877-WHITNEY or ordering online at [www.whitney.org](http://www.whitney.org).

**Whitney Museum of American Art at Philip Morris**—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (212-878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

## Auctions

**Christie's**—20 Rockefeller Plaza (212-636-2000). 10/4 at 7: "A Twenty Year Celebration: Property From Galerie Zur Stockeregg, Zurich." On view from 9/30. 10/5 at 10 and 2: "Photographs." On view from 9/30. 10/7 at 10: "Fine European and Oriental Carpets." On view from 10/2.

**Christie's East**—219 E. 67th St. (212-606-0430). 10/5 at 1: "Nineteenth-Century Paintings." On view from 10/1. 10/8 at 10 and 2: "Photographs." On view from 10/2.

**Doyle**—175 E. 87th St. (212-427-2730). 10/5 at 10: "Fine Golf Memorabilia." On view from 10/2.

**Phillips**—406 E. 79th St. (212-570-4830). 10/5 at 6:30: "Photographs." On view from 10/1.

**Sotheby's**—1334 York Ave. (212-606-7000). 10/5 at 6 and 10/6 at 10:15 and 2: "Photographs." On view from 10/1. 10/7 at 10:15 and 2: "Allen Ginsberg and Friends." On view from 10/2.

**Swann Galleries**—104 E. 25th St. (212-254-4710). 10/12 at 10:30 and 2:30: "Photographs." On view from 10/2.



# restaurants

Vox Rocks... Cabbage Bash... Taco Sell

## Manhattan

Lower New York

**Alison on Dominick**—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V

**Bo Ky**—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. 80 Bayard St. (212-406-2292). (I) (\$).

**Chanterelle**—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V

**The Cub Room**—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. 131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V

**Kelley and Ping**—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. 127 Greene St., nr. Prince St. (212-228-1212). (I-M) AE, MC, V

**L'Ecole**—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V

**Layla**—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. 211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V

**Montrachet**—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zepole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.

**Nobu**—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. 105 Hudson St. (212-219-0500). (E) AE, MC, V

**The Odeon**—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. 145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V

**Penang**—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai,



## Opening Columbian Cartel

*As commercial leases along upper Broadway began to expire a couple of years ago, Morningside Heights real-estate monolith Columbia University polled its fiefdom—students, faculty, nonmatriculated neighborhood residents—to find out what they were missing. The answer came in the form of two new restaurants on the campus's doorstep. First was the quasi French bistro Le Monde, and now there's the retro diner Deluxe on Broadway, a hybrid of EJ's, Googie's, and Chat 'n' Chew that opened last week. The scrambled-eggs-and-meat-loaf aesthetic might remind old-timers and graduating seniors of College Inn, the downscale diner and neighborhood haunt it's replaced. (2896 Broadway, near 113th Street; 212-662-7900.)*

beef rendang, and sarang buring in environs that strive to evoke the tropics. 109 Spring St. (212-274-8883). (M-E) AE, MC, V

**Pierino**—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. 107 Reade St. (212-513-0610). (M) AE, DC, DS, MC, V

**Provence**—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. 38 MacDougal St. (212-475-7500). (M-E) AE

**Raoul's**—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. 180 Prince St., nr. Thompson St.

(212-966-3518). (M) AE, MC, V

**Salaam Bombay**—A far cry from the curry canteen of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. 317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V

**Shanghai Tang in SoHo**—After opening to critical and popular acclaim in Flushing, this Shanghai-Japanese hybrid is braving the fickle SoHo dining public. When you tire of yellow eel, blue crab, or the renowned soup dumplings, there's always the sush bar. 77 W. Houston St. (212-614-9550). (I-M) AE, MC, V

**Tennessee Mountain**—This 1807 landmark farmhouse is known for its huge portions of barbecued



and smoked chicken and ribs, and has added a steak menu with prices starting at \$14.95. Bring those breath mints and Handi-Wipes for a \$14.95 all-you-can-eat on Monday and Tuesday night. Kids' menu available. 143 Spring St. (212-431-3993). (I) AE, MC, TM, V.

**Ribeca Grill**—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.

**Windows on the World**—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. 1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.

#### South Street Seaport

**Arbor Lights**—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. Pier 17, third floor (212-227-2800). (E) AE, CB, DC, DS, MC, TM, V.

**Orth Star Pub**—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. 93 South St. (212-509-6757). (I) AE, DC, MC, V.

#### Below 14th Street, East

**elgo Nieuw-York**—The current craze for all things Belgian—beer, mussels, waffles, and especially fries—continues with this ultramodern restaurant, the first American branch of a chain that originated in London. Choose from among 101 Belgian brews, or sample them in dishes like confit of duck leg on mashed celeriac with cherry-beer sauce. 415 Lafayette St. (212-253-2828). (M) AE, DC, MC, V.

**otham Bar & Grill**—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.

**avell**—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an intentionally shattered windowpane. 100 Second Ave., nr. 6th St. (212-982-0533). (I-M) AE, CB, DC, MC, V.

**liracle Grill**—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. 112 First Ave., nr. 7th St. (212-254-2353). (I-M) AE, MC, V.

**ssu Buco**—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. 88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.

#### Below 14th Street, West

**ar Pitti**—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. 268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I-M) (\$).

**ombay City**—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private

parties; there's even room for a dance floor. 29 Seventh Ave. S., nr. Bedford St. (212-414-0931). (I-M) AE, DC, MC, TM, V.

**Boxers**—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) 190 W. 4th St. (212-633-2275). Also, 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.

**Da Silvano**—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.

**Gus' Place**—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. 149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.

**Le Zoo**—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en crouste, and cassoulet. 314 W. 11th St. (212-620-0393). (M) AE, MC, V.

**One if by Land, Two if by Sea**—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. 17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.

**Villa Mosconi**—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. As long as the weather permits, a backyard garden is available for private parties. 69 Macdougall St. (212-673-0390). (M) AE, DS, MC, V.

#### 14th–42nd Streets, East Side

**Alva**—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. 36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.

**Bolo**—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudi by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We love the white-peach sangria. 23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.

**Campagna**—The Letterman crowd is at one table, Time Warner honchos are at another, and isn't that...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.

**Candela**—How do you make a huge space atmospheric? You decorate it with mission-style furniture and iron sconces, as the management has done here, and light what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs \$10.95, prix fixe. 116 E. 16th St.

(212-254-1600). (M) AE, DC, MC, V.

**El Parador Cafe**—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. 325 E. 34th St. (212-679-6812). (M) MC, V.

**Gramercy Tavern**—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. 42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.

**i Trulli**—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. 122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.



## Opening Wrapped Pupil

Will celebrity investors (Sharon Stone and Michael Douglas) and a glamorous location (right next to Moomba) divert attention from the fact that Maui Tacos is a Blimpie's subsidiary pushing Mexican fast food (like the "surf haiku" potato-and-bean burrito, above)? Will New Yorkers buy wrap sandwiches from a rough-hewn storefront meant to resemble a surfer's garage? Since the business plan calls for nineteen more Manhattan locations to open over the next decade, you'll have lots of salsa-slathered opportunities to decide. (137 Seventh Avenue South; 212-627-4311.)



**Les Halles**—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V

**Mesa Grill**—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. 102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V

**Metronome**—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like “pinchos” of vegetables with goat cheese, and za’atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Thursday through Saturday. 915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V

**Novità**—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who’ve made this room their home away from home. 102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V

**Oyster Bar**—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V

**Park Bistro**—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V

**Union Square Café**—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V

**Verbena**—Diane Forley’s seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. 54 Irving Pl. (212-260-5454). (M-E) AE, DC, MC, V

## 14th–42nd Streets, West Side

**Armani Café**—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. 110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V

**Bright Food Shop**—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. 216 Eighth Ave., at 21st St. (212-243-4433). (I-M) (\$).

**Bryant Park Grill**—This long-awaited restaurant on the edge of the city’s prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. 40th St., between Fifth and Sixth Aves. (212-840-6500). (M-E) AE, DC, MC, V

**Caffe Bondi Ristorante**—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimpata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend



## ASK GAIL

### In all the clamor of the new, what's really good?

After just one tasting, I'm ranking Vox 646 as the season's newest classy contender (646, alas, is Manhattan's new area code). We escape spottily gentrified Eighth Avenue into a small shades-of-white lounge, homage to the Delano in South Beach, designed to keep cell-phone addicts out of the dining room. At first glance, hamachi ceviche with duck cracklings, braised artichoke in a basil broth, and spicy black sea bass with basmati rice and mint raita signal a chef gone modishly globalistic. But clearly, stints in the kitchens of Asia de Cuba, Bouley Bakery, and Picholine have given chef Brady Duhamel considerable authority. I love the sirloin with onion risotto and his crusty paella (though my cowardly pals demand I order it sans frog legs). Our waiter's unabashed enthusiasm suggests he just got off the bus from Grand Rapids. Except for the steak, nothing on the still-evolving menu is more than \$20. (165 Eighth Avenue, near 18th Street; 646-486-3184.)

brunch. 7 W. 20th St. (212-691-8136). (M) AE, DC, MC, V

**Chelsea Bistro & Bar**—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. 358 W. 23rd St. (212-727-2026). (M) AE, MC, V

**Da Umberto**—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro-New York crossroads. A mad cacophony of laughter and chatter in Brooklynesque and Roman. Don't dress down. 107 W. 17th St. (212-989-0303). (E) AE only.

**Hush**—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate chef John Tesar's New American menu, served in shareable portions. 17 W. 19th St. (212-989-4874). (I-M) AE, MC, V

**Le Madri**—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repeat like osso buco with gremolata or risotto with lemon and zucchini. 168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V

**Simply Pasta**—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. 120 W.

41st St. (212-391-0805). (I) AE, DC, DS, MC, V

**The Tomato**—If you've worked up an appetite prowling the aisles of Sixth Avenue's superstores, satisfy it with generous portions of diner-style American food. All the bases are covered—meat loaf, macaroni and cheese, chili, potpie—but someone in the kitchen has a vegetarian bent. Tofu meatballs, presure-cooked vegetarian stew with tempeh, and tempeh Reuben show a whole new side of comfort food. Brunch, bar menu, and a decent winelist too. 676 Sixth Ave., at 21st St. (212-645-6525). (M) AE, DC, DS, MC, V

**World Yacht**—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. Pier 81 W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V

## 43rd–56th Streets, East Side

**Café Centro**—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the little Beer Bar, get one of the best hamburgers in town. Closed Sunday. 200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V



**Javier Russe**—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. 538 Madison Ave., nr. 54th St. (212-980-5908). (M-E) AE, DC, MC, V.

**Lucina & Co.**—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. 200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.

**he Four Seasons**—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.

**Mr. K's**—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. 570 Lexington Ave., at 51st St. (212-583-1668). (M-E) AE, DC, MC, TM, V.

**aples 45 Ristorante e Pizzeria**—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. 200 Park Ave., at 45th St. (212-972-7001). (F-M) AE, DC, DS, MC, V.

**eoacock Alley**—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.

**carabée**—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay. Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. 230 E. 51st St. (212-758-6633). (M-E) AE, DC, MC, TM, V.

**ropica**—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropi-

### Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them.

The price guide, admittedly imperfect, is as follows:

(E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: (S) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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212 391 0805

## restaurants

cal iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. 200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.

43rd–56th Streets, West Side

**Adrienne**—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.

**Barbetta**—This elegant theater-district landmark is still owned, incredibly, by the family who founded it in 1906. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs \$43, and the garden is a summertime oasis. 321 W. 46th St. (212-246-9171). (E) AE, DC, DS, MC, V.

**Ben Benson's Steak House**—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. 123 W. 52nd St. (212-581-8888). (E) AE, DC, DS, MC, V.

**Broadway Joe Steakhouse**—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. 315 W. 46th St. (212-246-6513). (M–E) AE, DC, DS, MC, TM, V.

**Christie's**—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. 145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.

**Cité**—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more af-

fordable grill next door. 120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.

**"44"**—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. 44 W. 44th St., in the Royalton (212-944-8844). (E) AE, CB, DC, MC, V.

**Gallagher's**—This theater district steak house exudes Old Time New York, from the massive raw-meat window displays to the convivial bar and the wood-paneled dining rooms. Dry-aged prime steak is the way to go here, but you can't go wrong with prime rib, lobster, or the sublime choppec steak either. 228 W. 52nd St. (212-245-5336). (M–E) AE, MC, V.

**La Veranda**—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, \$15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. 163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.

**Le Bernardin**—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. 155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.

**Martini's**—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. 810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.

**Michael's**—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. 24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.

**Molyvos**—This interpretive Greek restaurant stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge large appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. 871 Seventh Ave.

## Object of Desire Lose the Ooze

If the devil's-food truffle on Union Square Cafe's new dessert menu is any indication, the sludgy reign of the molten-center chocolate cake may finally be over. "It's time to move on to something different," says Uruguayan pastry chef Victoria Burghi, whose triple-layered bombe of mousse, devil's-food cake, and cinnamon-tinged streusel is deeply chocolately but not oversweet. And Burghi's experiments with seasonal Greenmarket produce have yielded a harvest of rustic, quirky concoctions like cornmeal-crusted peach potpie with caramel popcorn. Up next: quince and Bartlett pears. (21 East 16th Street; 212-243-4020.)



Photographs by Dasha Wright Ewing



nr. 55th St. (212-582-7500). (M) AE, DC, MC, V  
**ig and Whistle**—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. 165 W. 47th St. (212-302-0112). (M) AE, MC, V

**io de Janeiro**—Meat is back in a big way at this churrasceria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. 127 W. 43rd St. (212-575-0808). (I-M) AE, DC, DS, MC, TM, V

**uth's Chris Steakhouse**—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. 148 W. 51st St. (212-245-9600). (M-E) AE, DC, MC, V

**itar Indian Cuisine**—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. 58 W. 56th St. (212-581-1155). (I-M) AE, DC, DS, MC, V

**ipika**—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. 950 Eighth Ave., at 56th St. (212-397-3737). (M-E) AE, MC, TM, V

**ennessee Mountain Restaurant & Saloon**—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Steaks have been added, starting at \$14.95. 121 W. 45th St. (212-869-4545). (I-M) AE, DC, MC, TM, V

#### 57th–60th Streets

**mani Café**—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. 601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V

**fty Seven Fifty Seven**—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V

**ie Manhattan Ocean Club**—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V

**osa Mexicano**—Did someone say “fresh-pomegranate margarita”? Yes, someone did. What's more, this spot prepares your guacamole table-side (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V

**an Domenico**—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V

#### Above 60th Street, East Side

**oxers**—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging

singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. 1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V

**El Pollo**—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. 1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V

**Fireman's of Brooklyn**—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and “Bubba Fireman's chicken.” 1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V

**Jo Jo**—The grilled chicken with chickpea frittes is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. 160 E. 64th St. (212-223-5656). (E) AE, MC, V

**Mark's**—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V

**Nino's**—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V

**Park Avenue Café**—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall “American fare” sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V

**Penang**—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 1596 Second Ave., nr. 83rd St. (212-585-3838). (M-E) AE, MC, V

**Post House**—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V

**Primavera**—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. 1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V

#### Above 60th Street, West Side

**Café des Artistes**—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (212-877-3500). (M-E) AE, CB, DC, MC, V

**Gabriela's**—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. 685 Amsterdam Ave., at 93rd St. (212-961-0574). (I-M) AE, MC, V

**La Caridad**—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. 2199 Broadway, at 78th St. (212-874-2780). (I) (\$).

**Londel's**—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and

## Where To Go Before and After the Show.

# MARTINI'S

Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.

Martini's extensive menu is the civilized way to begin your theater evening or the best place for your curtain call—with prices so fair they deserve a standing ovation.

Casual dining in the heart of the theater district.

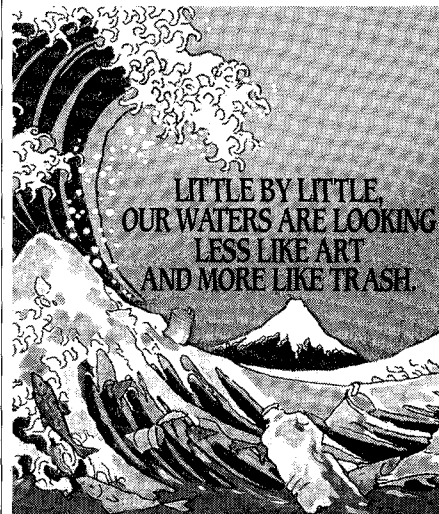


810 Seventh Ave. at 53rd Street



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velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—slow-cooked to order. 2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I-M) CB, DC, DS, MC, V.

**M&G Diner**—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. 383 W. 125th St. (212-864-7326). (I) (\$).

**Penang**—This Malaysian minidynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 240 Columbus Ave., at 71st St. (212-769-3988). (M-E) AE, MC, V.

**Picholine**—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. 35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.

**Restaurant 222**—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the \$29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. 222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.

**Sapphire Indian Cuisine**—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. 1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.

**Sarabeth's**—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. 423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.

**Sylvia's**—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) (\$).

**Wells**—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. 2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.

## Brooklyn

**Cucina**—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.

**Peter Luger**—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$).

**Two Tom's**—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escalero is great, too, but refuse the mercilessly over-



## Tasting Local Nero

*Cabbage is an international language: The Brits have their bubble and squeak, the French their choucroute, and the Tuscans the ominous sounding cavolo nero, a black variety that's akin to kale. At I Coppi over the next three weeks, chef Sara Jenkins works the nutritious cruciferous vegetable into a four-course tasting menu (\$45; \$65 with paired wines) of crostini, farinata (a cornmeal-thickened white-bean soup), grilled pork chops, and poached pears. (432 East Ninth Street; 212-254-2263.)*

cooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating but it's always worth the trouble. 255 Third Ave. nr. Union St. (718-875-8689). (I) (\$).

## Queens

**Elias Corner**—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead eyeball the counter as you enter. If the offering look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. 24-0. 31st St., at Astoria Blvd. (718-932-1510). (M) (\$)

## Staten Island

**Aesop's Tables**—Arrive by ferry or bridge to this charming bistro and garden that serves inventive bold Mediterranean fare with an emphasis on handpicked fresh seafood. 1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.

Photograph by Liz Steger



# in concert

Laurie Anderson meets Captain Ahab at BAM

## Previews Star-Crossed Others

Photography, filmmaking, and bookish toil left Anita Sieff cold—and lonely. At 47, she has become something of a professional conversationalist. Half the year she gets to while away her time on the Grand Canal in Venice facilitating discussions about art and ideas among scientists, painters, and poets at the Peggy Guggenheim Collection. The other half she spends in the West Village, plotting her quirky installation-happening-performance events. In *Social Sculpture No. 1* (pictured), Sieff simultaneously projects videotaped interviews with twelve different “artists” onto twelve large astrological charts hung on the walls. She orchestrates the rhythms of videotaped speech so that everybody ends up talking to each other, throws in a little music and—voilà!—it’s a cocktail party with soul. (On October 15 and 16, 22 live performers will join in the action.) “Although they don’t know each other, there is a common ground,” says Sieff of her twelve subjects. “Everybody in a way catches some-

thing from the future that is not yet here in the present.” She pulls together a bizarre mix of people, among them an Italian psychologist-gynecologist who uses virtual reality to treat impotence, an anthropologist from Mexico City in search of a master, and a musician who, because of a genetic defect, cannot perceive depth with her eyes. Down deep, Sieff’s vision is steeped in old-world Italian abundance: “Why do I do this? Because I don’t like to be alone. I love when people have fun together. Why don’t we all get together and just enjoy?”

ERIKA KINETZ



## Classical Music

**New York Philharmonic**—Kurt Masur conducts Stravinsky and Tchaikovsky, with guest Sarah Chang. 10/5 at 7:30. *Avery Fisher Hall, Lincoln Center* (212-721-6500); \$18–\$77.  
**Philadelphia Orchestra**—Wolfgang Sawallisch conducts works by Ravel, Bartók, and Kodály, with guest violinist Gil Shaham. 10/5 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (212-247-7800); \$19–\$71.  
**Argemusic**—Works by Mozart and Brahms, 10/7 at 7:30; works by Bartók, Kodály, Hsu, and Dohnányi, 10/10 at 4. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn* (718-624-2083); \$23.  
**zz at Lincoln Center**—Eric Reed celebrates Duke Ellington. 10/7–10/9 at 8. *Stanley H. Kaplan Penthouse of the Rose Building, 165 W. 65th St.* (212-721-6500); \$40.  
**Francis Singers**—Take lunch. Find God. (It only takes 40 minutes.) 10/7 at 1:15. *St. Francis of Assisi*

*Church, 135 W. 31st St.* (212-967-9157); free.  
**Brentano String Quartet**—Works by Mackey and Schubert. 10/8 at 8. *Weill Recital Hall, 154 W. 57th St.* (212-247-7800); \$36.  
**New York Philharmonic**—Kurt Masur conducts Aaron Jay Kernis’s *Garden of Light* and Michael Torke’s *Four Seasons*. 10/8, 10/9, and 10/12 at 8. *Avery Fisher Hall, Lincoln Center* (212-721-6500); \$18–\$77.  
**New York Pops**—Skitch Henderson leads *Viva Italia! A Tribute to Mario Lanza*, with guest Richard Leech. 10/8 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (212-247-7800); \$18–\$66.  
**Maurizio Pollini**—Piano works by Beethoven, Schoenberg, and Stockhausen. 10/10 at 3. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (212-247-7800), at 8; \$30–\$150.  
**MET Chamber Ensemble**—James Levine conducts works by Bartók, Babbitt, Foss, and Schumann, with Dawn Upshaw. 10/10 at 5. *Weill Recital Hall, 154 W. 57th St.* (212-247-7800); \$81.  
**New York Philharmonic Ensembles**—Works by Thomson,

Doppler, Ravel, Saint-Saëns, Loeffler, and Copland. 10/10 at 3. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St.* (212-501-3330); \$18.

**Hono-Taiko**—Fifteen years ago, Akemi Jige, Miyuki Ikeda, and Megumi Shohji broke 1,400 years of tradition and became Japan’s first all-female taiko drum ensemble. 10/11 at 7. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (212-247-7800); \$20–\$50.

## Opera

**Amato Opera**—Verdi’s *La Traviata*, 10/8 and 10/9 at 7:30 and 10/10 at 2:30. *319 Bowery* (212-228-8200); \$25.

**Metropolitan Opera**—Lucia di Lammermoor, 10/5 and 10/9 at 8; Otello, 10/6 at 8 and 10/9 at 1:30; Moses und Aron, 10/7 at 8; Aida, 10/8 and 10/11 at 8. *Metropolitan Opera House, Lincoln Center* (212-362-6000); \$25–\$225.

**New York City Opera**—Handel’s *Ariodante*, 10/5 at 7:30 and 10/8 at 8; Puccini’s *Madama Butterfly*, 10/6 at 7:30 and 10/9 at 8; Mozart’s *The Magic Flute*, 10/9 at 1:30; premiere of Bizet’s *Carmen*, 10/10 at 1:30. *New York State Theater, Lincoln Center* (212-870-5570); \$22–\$90.

## Dance

**Songs and Stories from Moby Dick**—Ahab, Ishmael, and the great white whale meet “multi-mediatrix” Laurie Anderson. 10/5 at 7; 10/6–10/9 and 10/12–10/16 at 7:30. *BAM Opera House, 30 Lafayette Avenue, Brooklyn* (718-636-4100); \$17–\$45.

**The Limón Dance Company**—José Limón had a powerful wingspan and a vision to match. His legacy lives on with a mix of old (*The Moor’s Pavane, Dark Elegies*) and new (*The Plain Sense of Things*). 10/8–10/17; Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30. *The Joyce Theater, 175 Eighth Ave., at 19th St.* (212-242-0800); \$35.

**Philadanco**—Nearly 30 and still inspired, Philadanco draws on aboriginal mythology, Rosa Parks, and Otis Redding for its dances. 10/8 at 7, 10/9 at 2 and 7, and 10/10 at noon and 5. *New Victory Theater, 209 W. 42nd St.* (212-239-6200); \$10–\$20.

**Quat’zarts**—French modern dance meets Argentinean tango for a sultry take on male-female relations. 10/8 and 10/9 at 8; 10/10 at 7. *Florence Gould Hall, 55 E. 59th St.* (212-355-6160); \$35–\$45.

**Anita Sieff**—A video installation—happening from Venice, Italy. Gallery exhibition 10/8, 6–8 P.M., 10/9, 2–6 P.M. Through 10/17, free; performances 10/15 and 10/16 at 8. *The Kitchen, 512 W. 19th St.* (212-255-5793); \$12.

**Fall Follies and Foolish Frolics**—Kids are welcome at *Family Matters*, featuring Zvi Gotheiner’s accessible classicism, Keely Garfield’s creepy take on human relations, and Sally Silvers bouncing in bubble wrap. 10/9 at noon and 3. *Dance Theater Workshop, 219 W. 19th St.* (212-691-6500); \$12 for adults, \$8 for kids under 12.

## Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see “Nightlife.”

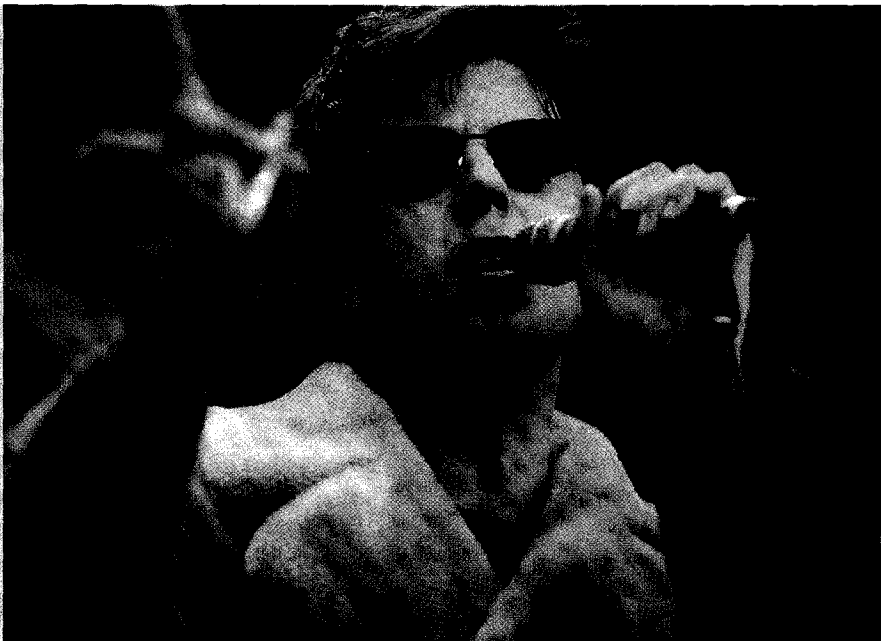


# nightlife

NetAid...P-Funk...Echo & the Bunnymen

## Performance Stir of Echo

*Echo & the Bunnymen's ethereal pop gave lessons in melancholy to modern rockers like R.E.M. and Courtney Love, who covers their "Do It Clean" in concert. The group's 1997 comeback only helped prove they were a quintessential eighties band, but their recent album 'What Are You Going to Do With Your Life?' recasts their soaring romanticism for this minimalist decade. Along with Echo—the group's name for their drum machine—frontman Ian McCulloch (pictured) and guitarist Will Sergeant (bassist Les Pattinson and drummer Michael Lee recently left the group) play Irving Plaza October 6–7. (See "Small Stages.")*



## Concerts

**George Clinton and Parliament-Funkadelic**—10/6 at 7:30. *The Community Theatre, 100 South St., Morristown, N.J.* (212-307-7171 or 973-539-0345). \$34.

**Melissa Etheridge**—10/7 at 7:30. *New Jersey Performing Arts Center, 1 Center St., Newark, N.J.* (212-888-GO-NJPAC). \$55–\$75.

**NetAid Concert**—Featuring Wyclef Jean with Bono, Counting Crows, Busta Rhymes, Jimmy Page and friends, Mary J. Blige, Puff Daddy, and others. 10/9 at 5. *Giants Stadium, East Rutherford, N.J.* (212-307-7171). \$35–\$75.

**Ottmar Liebert**—10/11 at 8. *Town Hall, 123 W. 43rd St.* (212-840-2824). \$30–\$40.

**Phish**—10/7–10/8. *Nassau Veterans Memorial Coliseum, Uniondale* (212-307-7171). \$25.50.

**Sarah Brightman**—10/5–10/6 at 7:30. *New Jersey Performing Arts Center, 1 Center St., Newark, N.J.* (212-888-GO-NJPAC). \$30–\$75.

**Styx**—10/10 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St.* (212-307-7171). \$30.

**Tony Bennett**—10/6. *Carnegie Hall, 154 W. 57th St.* (212-247-7800). \$30–\$75.

### Small Stages

**Arlene Grocery**—10/5: Grace; Gordy; Buddy. 10/6: Imposter Syndrome; Andrew Vladeck; Wax Poetic. 10/7: Sham Sundra; Jack Lukeman; Phono. 10/8: Brave New Girl; Trixies Itch; the Booda Velvets. 10/9: Juno; Track AB; the Blue Mockingbirds. 10/10: The Reachers; Ferdinand and

Bull; Swati. 10/11: Stone Circus; Blowtop; Natasha & the MGB. 95 *Stanton St.* (212-358-1633). \$.

**Bottom Line**—10/6: Okros Ensemble; Gypsy Cimbalom. 10/9: Chris Brown; Kate Fenner; Casolando; Liz Queler. 10/10: 10,000 Maniacs. 10/11: Richard Leo Johnson. 15 *W. 4th St.* (212-228-7880).

**Bowery Ballroom**—10/4–10/5: The Church. 6 *Delancey St.* (212-533-2111).

**CBGB & OMFUG**—10/5: Jar; Belly Dancer; Even Tide. 10/6: Spank; Short Happy Life. 10/8: Motor Betty. 10/9: Elvis '77. 315 *Bowery* (212-982-4052). \$.

**Club El Flamingo**—"The Donkey Show." Doors at 8:30, shows at 9. *Club El Flamingo, 547 W. 21st St.* (212-307-7171). \$25.

**Cooler**—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 416 *W. 14th St.* (212-229-0785). \$.

**Faz**—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. *Time Cafe, 380 Lafayette St.* (212-533-2680).

**Hogs & Heifers Honky Tonk North**—Every Wed in Oct.: Dusty Wright and the Idle Rich; every Thurs.: Sheriff Uncle Bob and the Goodtimers. 10/8: Rob Ryan. 843 *First Ave., bet. 95th and 96th Sts.* (212-722-8635).

**Irving Plaza**—10/5: Luscious Jackson; Ben Lee. 10/6–10/7: Echo and the Bunnymen. 10/8: Israel Vibration. 10/9: The Samples. 10/11: Bloodhound Gang; Goldfinger; Showoff; the Hippos. 17 *Irving Pl.* (212-777-6800).

**Knitting Factory**—10/5: Steven Dalachinsky; Ida Kalarova. 10/6: Julianna Hatfield; Heather Eattman; Scratch. 10/7: Julianna Hatfield; Steve Sandberg; Frank Colon. 10/8: Jamaaladeen Tacuma; John Zorn; Marc Ribot; Punk Funk Harmodelic. 10/9: Kip Hanrahan; Rochat-Felix

Quintet. 10/10: Kip Hanrahan; Full Metal Revolutionary Jazz Ensemble. 10/11: Don Byro Existential Dred; Chris Lightcap Quartet. *Leonard St.* (212-219-3055). \$.

**Manitoba's**—10/5: Blister. 10/6: Mozart's Gra. 10/8: The Fleshtones. 10/9: Adam Roth. 99 *Ave* (212-982-2511).

**Mercury Lounge**—10/9: Bill Janovitz. 10/14: Mi Watt. 217 *E. Houston St.* (212-260-4700).

**Phoenix Room**—10/7: Abdou MBoop; Wakaaw. 10/ Jazz Prophets. 10/9: Antonio Carlos Jobi Maucha Adnet; Duduka da Fonseca. *Phoenix Room, 570 Amsterdam Ave., bet. 87th and 88th St.* (212-580-7755).

**Rodeo Bar**—10/5: Wreckless Kelly. 10/7: Eudo. 10/8: Star City. 10/11: Bill Sims. 375 *Third Ave* (212-683-6500).

**S.O.B.'s**—Most nights, sets at 10 and midnight. 10/10/7: Celia Cruz. 204 *Varick St.* (212-243-4940).

**Wetlands**—Mondays: D.J. Logic. Tuesdays: Illumin. Thursdays: Groove Collective. 10/7: Baseme Bhangra. 10/9: Agnostic Front. 161 *Hudson* (212-966-5244). \$.

## Clubland

**Baktun**—A small, way-way-west venue that's hot to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house themed "N'Ice," the friendly, long-running house-music party "Bang The Party," a hip-hop night called "Nice & Easy," and "Dire Drive," a strictly drum-'n'-bass night with D. Lion, Seoul, Cassien, Reid Speed, and Ch

### Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.



Thomas. Log on to [www.baktun.com](http://www.baktun.com) for complete schedule. 418 W. 14th St. (212-206-1590).

**Jon Hill's**—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best DJ's in the city. Saturdays belong to the British rock of "Tiswas"; Sundays, DJ. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." 511 Greenwich St. (212-219-2850). \$.

**Izzy Bar**—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-DJ's party where media folk, artists, and others take their shot on the wheels of steel. Thursdays, great DJ's like Todd Terry converge on "Assorted Flavors." Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." 166 First Ave. (212-228-0444). \$.

**ife**—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't: Wednesday night's "On!" offers a mod-influenced, *Austin Powers*-esque mid-week romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful-house party with music from resident DJ. Adam Scott. Thursday night's "Get A Life!" is a glommy hoot, thanks to DJ's Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary DJ. Grandmaster Flash, who spins surprisingly mainstream, Hot 97-ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. Life also hosts a monthly drum-'n'-bass party called "Heat." 158 Bleecker St. (212-420-1999).

**lother**—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesday's belong to Jackie 60, the legendary night with brilliantly off-kilter themes like the Kate Moss-inspired, models-in-distress "Pooped-Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the ladies-only "Clit Club." 432 W. 14th St. (212-366-5680).

**peed**—One of the last Manhattan "megaclubs," Speed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof deck. Every Friday, the main floor belongs to Hot 97's DJ. Enuff. Saturdays, DJ's Doo Wop and Gypsy spin classic hip-hop, while Frank Delour spins house. "Cafe Con Leche," a Latin-house-themed night, takes over every Sunday. Look out for a Friday-night soulful-house party called "Twisted" with DJ's Merritt and Father Chris. 20 W. 39th St. (212-719-9867).

**vilo**—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class DJ's like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king DJ. Junior Vasquez and his bare-chested Chelsea-boy following. 530 W. 27th St. (212-268-1600).

**inyl**—Stripped of its liquor license, this once-heronistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday. Fridays are hosted by deep-house DJ. Danny Tenaglia. Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. 6 Hubert St. (212-343-1379).

**ie Warehouse**—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out DJ's like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? 141 W. 140th st. (718-992-5974).

## Jazz

**Birdland**—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. \$15-\$20 cover; \$10 minimum. Sets at 9 and 11. 10/6-10/7: Renee Rosnes Trio. 10/8-10/9: Marian McPartland Trio. 315 W. 44th St. (212-581-3080).

**Blue Note**—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/5-10/10: Maynard Ferguson & Big Bop Nouveau. 131 W. 3rd St. (212-475-8592).

**Caviarateria Soho**—This little venue at the SoHo Grand features jazz and Latin acts. 10/6: Dena DaRose. 10/7: Sonido Costeno. 10/8-10/9: Rick Dellaratta. 310 W. Broadway (212-925-5515).

**Deanna's**—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday; Kirk performs on most nights. 107 Rivington St. (212-420-2258).

**Detour**—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 349 E. 13th St. (212-533-6212).

**Dharma**—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. 174 Orchard St. (212-780-0313).

**Iridium**—In the surreal basement across from Lincoln center, you'll find formidable jazz corners and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours.

10/5-10/10: Ahmad Jamal Trio. Sets at 8:30 and 10:30 Sun.-Thurs., with extra midnight set Fri. and Sat. 44 W. 63rd St., across from Lincoln Center (212-582-2121).

**Jazz at Noon**—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 10/8: James Hurt Quartet. Noon-2:30 P.M. \$5 cover. *San Martin Restaurant*, 143 E. 49th St. (212-832-0888).

**"Jazz Insights: The Legacy of Charlie Parker"**—Informal lectures hosted by Arnold Jay Smith. 10/5: Jon Gordon. *The New School*, 66 W. 12th St. (212-229-5873) \$25.

**The Jazz Standard**—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.-Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. \$15-\$25 cover; \$10 minimum. 10/6-10/9: The Jan Kaspersen Quintet. 10/11-10/12: The Sadao Watanabe Quartet. 116 E. 27th St. (212-576-2232).

**Museum of Modern Art**—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. Now the museum's Sette restaurant offers jazz Thursdays and Saturdays, 6-10 P.M. 10/7 and 10/9: Donna Carter Trio. 11 W. 53rd St. (212-708-0480).

**Red Blazer**—Mondays: Red Blazer Dixie. Tuesdays: Stan Gold's Quartet. Wednesdays: Francine Whitney & the 52nd St. Swing Band. Thursdays: Stan Rubin's Big Band featuring Cary Hoffman. Fridays: Kelly Friessen's Gritty City Swing Band. Saturdays: Bob Cantwell's Jazz Quintet. 32 W. 37th St. (212-947-6428).

**Small's**—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2

## Performance The Big Payback

**W**ith a star-studded lineup (Bono, Wyclef Jean), the approval of major heads of state (Bill Clinton, Tony Blair), and the involvement of Bob Geldof, the October 9 NetAid concert—so named because the event will be broadcast live from Giants Stadium over the Internet—might seem suspiciously like the eighties charity monolith Live Aid. "People have a right to be cynical," concedes Jamie Drummond, spokesperson for Jubilee 2000, one of the sponsors of the concert to raise awareness to address Third World debt. And NetAid is even more ambitious than Live Aid, says Drummond, speaking from Rome, where he's arranging for Bono to talk to the Pope about the issue (really). "Live Aid raised about \$200 million, and African countries are forced to hand over that much in debt repayment every week," Drummond says. Third World-debt repayment became an unlikely pop-star issue earlier this year in England when Bono gave a speech about it at the Brit Awards (the U.K. equivalent of the Grammys). Jubilee 2000 and NetAid already have Stateside support from Jesse Jackson and Muhammad Ali and hope to gain broader support with the recently released Bono-Wyclef Jean single called "New Day" and the VH1-broadcast concert, which will also feature Puff Daddy, Mary J. Blige, Busta Rhymes, Jimmy Page, and the Counting Crows. Other than the cause, NetAid's highlights will include a rare performance from Bono while on break from recording the new U2 album as well as one of the most diverse benefit lineups since the Sun City project. Let's just hope no one breaks into a chorus of "Do They Know It's Christmas?" (See "Concerts.")

ETHAN BROWN



Bono, top, and Wyclef, above.





## Performance Get the Funk Out

*Their personnel and label affiliation change as often as the weather (their forthcoming Mammoth release, tentatively titled 'The Last Time Zone,' features core members Bootsy Collins and Bernie Worrell as well as guest raps from Del Tha Funkee Homosapien and Shock-G of Digital Underground), but George Clinton and Parliament/Funkadelic (pictured) still get down with the best of them. Put a glide in your stride and a dip in your hip and pay your respects to the man behind funk's mothership at the Community Theater in Morristown, New Jersey, on October 6. (See "Concerts.")*

A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. 183 W. 10th St. (212-929-7565). \$.

**Sweet Basil**—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 88 Seventh Ave. So. (212-242-1785).

**Tavern on the Green**—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. Central Park at W. 67th St. (212-873-3200).

**Tonic**—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 10/5: Willem Breuker Kollektief. 10/6: Rafael Toral; Loren MazzaCane Connors; Keenan Lawler. 10/7: Killer Joey. 10/8: Joe Morris; TBA; Loren MazzaCane Connors; Mat Maneri Trio; Sex Mob. 10/9: Haunted House; William Hooker; Loren MazzaCane Connors; Melvin Gibbs; Slow Poke. 10/10: Mia Doi Todd. 107 Norfolk St. (212-358-7503). \$.

**Village Vanguard**—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Al-

gonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/5–10/10: Russell Malone Quartet. 178 Seventh Ave. So. (212-255-4037). \$.

## Comedy

**Boston Comedy Club**—Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. 82 W. 3rd St. (212-477-1000).

**Carolines On Broadway**—In Times Square just down the street from the Letterman show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. \$12.50–\$24.50; two-drink minimum. 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

**Comedy Cellar**—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. Through 10/10: Kevin Brennan; Robert Kelly; Dave Attell; Tom Papa; Jim Norton; Godfrey. 117 MacDougal St. (212-254-3480).

**Comic Strip**—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

**Dangerfield's**—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat., \$12.50 on weeknights;

no minimum. 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

**Gotham**—A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Show case. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is \$12 Fri. and Sat., \$8 on weeknights; two-drink minimum. 10/1: "Commedia dell'Arte" with Jennifer Jiles, Bill Cook, Ron Domingo, J. Richey Nash, and Je Sproul. 34 W. 22nd St. (212-367-9000).

**KGB**—Thursdays at 10: Ahna Tessler and Lauren Engel. \$5 cover. KGB, 85 E. 4th St. (212-995-8502).

**"Spin Cycle Comedy"**—Comedy from Danny Cohe and Jodie Wasserman while you separate your whites and colors. Really. No cover. King St. Laundromat, 178 Seventh Ave., at 20th St. (212-501-6061).

**Stand-up New York**—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Cover is \$7–\$12. Show Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; at Sat. at 8, 10, and midnight. 236 W. 78th St. (212-595-0850).

**Surf Reality**—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. Thursdays: "The Black, The Jew and You!" 172 Allen St. second floor (212-673-4182). \$.

## Cabaret

**Algonquin Hotel**—Fresh from a major overhaul, the Oak Room hosts some formidable names in cozy environs. Early shows Tues.–Sat., late show Fri. and Sat. Sundays: The Howard Fishman Quartet. 10/5–11/13: Mary Cleere Haran. 59 W. 44 St. (212-840-6800).

**Asti**—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. 13 E. 12th St. (212-749-1055).

**Bemelmans Bar**—Through 10/9: Peter Mintun. \$ cover charge; \$5 at the bar. Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

**Cafe Carlyle**—Every Monday, Woody Allen swins through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. \$1 (\$25 for Davis's late, Woody-free set); no minimum. Through 10/9: Barbara Cook. Madison Ave. at 76th St. (212-744-1600).

**Cafe Pierre**—Tues.–Sat., singer-pianist Kathleen Ladis performs works by Gershwin, Van Heuse Arlen, and Rogers in "Where of When Sun.–Mon., Nancy Winston sings and plays piano \$19 minimum; jacket and tie required. Fifth Ave. 61st St. (212-940-8195).

**Don't Tell Mama**—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wednesdays at 8:30 "The Next Big Broadway Musical," an improvisational comedy. \$10 cover; two-drink minimum. 10/10: Tim Draxl's "Love Is Where It Starts." 343 W. 46 St. (212-757-0788). \$.

**Duplex**—10/9: Michael Garin. \$10 cover; two-drink minimum. Duplex, 61 Christopher St. (212-255-5438).

**FireBird Café**—The theater district's newest posh snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack dagger-toting doormen and you'll be fine Wed.–Thurs., sets at 9; Fri. and Sat., sets at 9 and 11. \$30 cover; \$20 minimum. 363 W. 46th St. (212-586-0244).

**Judy's**—Newly relocated to Chelsea, this cozy and friendly piano bar features two performers, a fine menu, and a weekly gig by Judy herself. 10/5: Judy Orlando with David Lahr. 10/6: Helen Klass with Wes McAfee. 10/7: Jay Schmidt in "Something Else." 10/8: Jayn Meyer and Michael Murphy with Wes McAfee. 10/9: Eastern Standard Time in "The Time Now..." The Songs Are Timeless." 10/10: Susan Baum in "Sundays With Susan." 10/11: Car Shedlin in "Swingtime" with Jon Delfin. 11 Eighth Ave., bet. 18th and 19th Sts. (212-925-5410).

**Sardi's**—Thursdays beginning 10/7: "The Nonstop Broadway Hootenanny." 234 W. 44th St. (212-221-8444).



# the mix

Lawrence Ferlinghetti...Cornel West

## John Leonard's TV Notes

**Wasteland** (10/7; 9 to 10 P.M.; ABC) is yet another dramatic series about narcissistic twentysomethings, this one from the tireless Kevin Williamson, with a better-than-average cast. The gang includes a grad student who actually insists that she's still a virgin, and a TV star grown weary of pretending that he's not gay. Loosely adapted from a poem by T. S. Eliot.

**Cold Feet** (Fridays; 10 to 11 P.M.; NBC) is *Wasteland* without the virgin or the gay, but maybe you already missed the naked guy with the rose in his ass, which is the only reason you'd actually try a second hour, unless you're looking in vain for *Homicide*. I'm dumbfounded.

**Aristocrats** (10/10, 10/17, and 10/24; 9 to 10:30 P.M.; Channel 13) is a whole lot of the sort of custom drama *Masterpiece Theatre* too often settles for, if not does best, with Serena Gordon, Geraldine Somerville, Anne-Marie Duff, and Jodhi May as independent-minded daughters of an eighteenth-century mixed marriage (English and French) whose affairs of the heart take them from the royal court of King George III and the parliamentary chicanery of Henry Fox and his far too clever son all the way to bloody Ireland. Because these young women have read Voltaire and Rousseau, they cause trouble. Because they were real, and wrote letters to one another all their lives, there's a wealth of documentary evidence for the mini-series. And because the French Revolution scared the English into clamping down on female independence, we haven't seen their like since.

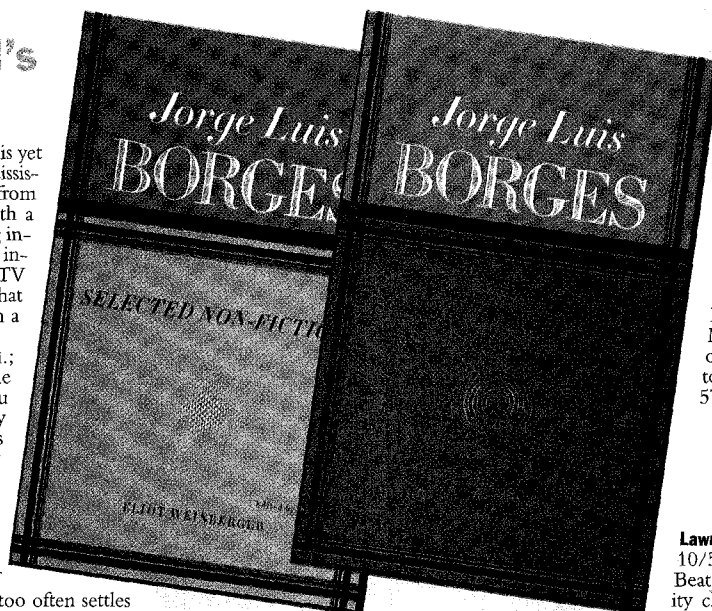
## Lectures and Panels

**"Hemingway's Legacy"**—10/6 at 6 P.M.: Matthew J. Bruccoli, A. E. Hotchner, and Charles Scribner III attempt to break through the public image of Hemingway. The Mercantile Library, 17 E. 47th St. (212-755-6710); \$5.

**"The Trial of Domestic Violence Cases: Cutting Edge Issues for Law Enforcement and Advocates"**—10/5 and 10/6 at 9 A.M.: Kings County district attorney Charles J. Hynes and New York City Police Department commissioner Howard Safir are the keynote speakers at this two-day seminar covering intervention programs, Battered Women's Syndrome, marital rape, stalking legislation, forensic evidence, and other topics that will help illuminate the causes of and solutions to domestic violence. Long Island University's Brooklyn Campus, Flatbush Ave. Extension and Dekalb Ave. (718-488-1015); free.

**"Waking the Dead: The Biography Boom in America"**—10/6 at 6 P.M.: Ron Chernow, author of *Titan: The Life of John D. Rockefeller Sr.*, discusses The Donnell Library Center, 20 W. 53rd St. (212-233-1131x 43); free.

**Cornel West and Sylvia Ann Hewlett**—10/7 at 6:30 P.M.: The authors of *The War Against Parents: What*



## In Print Pulp Ficciones

In celebration of the centennial of Jorge Luis Borges's birth, Viking has just published new translations of all the Argentinian's prose and poetry in three volumes—that should keep us busy for the next 100 years. To get started, Robert Stone, Claire Messud, Paul Auster, Rosario Ferre, Alastair Reid, and Eliot Weinberger will read from and discuss the new collections at 7 P.M. on October 7 at the New School; see "The Written Word."

*We Can Do for America's Beleaguered Moms and Dads* inaugurate the Lifelines Center's forum on children and families. 1157 Lexington Ave., at 80th St. (212-988-1708); lectures are free; dinners following the lectures are \$15 and must be reserved and prepaid.

**"Custine and Proust: Sex, Secrets, and Literature"**—10/7 at 8:15 P.M.: A talk by Anka Muhlstein, author of *A Taste For Freedom: The Life of Astolphe de Custine*. NYU's Maison Française, 16 Washington Mews (212-998-8750); \$5.

**"Visions of Freedom: Perspectives on the Civil Rights Movement"**—10/7 at 8 P.M.: A panel discussion with Dr. Carolyn Goodman, mother of murdered Freedom Rider Andrew Goodman; Jack Nelson, chief Washington correspondent for the *Los Angeles Times*; artist Gordon Parks; Dr. Wyatt T. Walker, senior pastor of the Canaan Baptist Church of Christ; and Fred Zollo, producer of *Mississippi Burning* and *Ghosts of Mississippi*. The Museum of Television & Radio, 25 W. 52nd St. (212-370-0320); \$100 goes to benefit Simon Wiesenthal Center's Leadership Society.

**"The Publishing Business: Past"**—10/7 at 6 P.M.: A

conversation with Jason Epstein, who's edited E. L. Doctorow, Norman Mailer, Vladimir Nabokov, W. H. Auden, Gore Vidal, Philip Roth, and everybody else. The New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); \$10.

**"Star Wars Part 1: The Visual Effects"**—10/9 at 1 and 5 P.M.: The American Museum of the Moving Image presents animation supervisor Rob Coleman and visual-effects supervisors John Knoll, Scott Squires, and Dennis Muren of *Star Wars*, who will let you in on the secrets of their craft. The Directors Guild of America Theater, 110 W. 57th St. (718-784-4520); \$25.

## The Written Word

Lawrence Ferlinghetti and Edward Sanders—

10/5 at 8 P.M.: Ferlinghetti, the poet and Beat publisher who was arrested on obscenity charges for publishing Allen Ginsberg's "Howl," and Sanders, the founder of the Fugs, read from their work. Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); \$7.

**Sena Jeter Naslund**—10/6 at 7:30 P.M.: Reading from *Ahab's Wife*. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

**Roger Kahn**—10/7 at 7:30 P.M.: Reading from *A Flame of Pure Fire: Jack Dempsey and the Roaring '20s*. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

**John Tytell and Mellon**—10/7 at 7:30 P.M.: Reading from *Paradise Outlaws: Remembering the Beats*. Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1227); free.

**"A Celebration of the Borges Centennial"**—10/7 at 7 P.M.: Readings from the new Viking translations of the work of Jorge Luis Borges. The New School's Tishman Auditorium, 66 W. 12th St. For further information, call the PEN American Center at 212-334-1660; \$5.

**"A Tribute to Ted Hughes"**—10/11 at 8 P.M.: With Carolyn Forché, W. S. Merwin, Paul Muldoon, Diana Rigg, Grace Schulman, and Derek Walcott. Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (212-996-1100); \$15.

## Tours

**"Thoreau and Fort Wadsworth"**—10/10 at 2:30 P.M.: Dr. Phil Pignatelli discusses the life and writings of Henry David Thoreau, and then the National Park Service gives you a tour of one of the writer's favorite haunts during his Staten Island years. Staten Island Institute of Arts & Sciences, 75 Stuyvesant Place (718-727-1135, ext. 29); \$7, reservations required.

**"SoHo and Little Italy"**—10/10 at 2 P.M.: A walk with sixteen stops throughout the neighborhood that was once crowded with one-family, two-story federal homes. Visit the original St. Patrick's Cathedral, Odd Fellows Hall, the first central Police Building in New York City, and the place where Houdini worked as a teenager. For reservations and meeting place, call 212-979-2388; \$10.



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## GAME WEEK

|                                                                      | MON  | TUE  | WED  | THUR | FRI  | SAT  | SUN             |
|----------------------------------------------------------------------|------|------|------|------|------|------|-----------------|
| YANKEES*                                                             |      |      |      |      |      |      |                 |
| METS*                                                                |      |      |      |      |      |      |                 |
| JETS                                                                 |      |      |      |      |      |      |                 |
| GIANTS                                                               |      |      |      |      |      |      | AZ FOX<br>4P.M. |
| * DUE TO PLAYOFFS INFORMATION WAS UNAVAILABLE AT TIME OF PUBLICATION |      |      |      |      |      |      |                 |
|                                                                      | 10/4 | 10/5 | 10/6 | 10/7 | 10/8 | 10/9 | 10/10           |

"Welcome to Central Park"—10/9 and 10/10 at 10:30 A.M., 11:30 A.M., and 12:30 P.M.: Explore the history, design, and hidden treasures of our collective backyard and learn how Frederick Law Olmsted and Calvert Vaux framed the landscape in anticipation of its subsequent evolution. Meet at the information kiosk at 60th St. and Fifth Ave. (212-860-1370); free.

## Events

**ExpoSure**—Through 10/24: Sites throughout hip-as-can-be NoLiTa offer installation art, performances, and fashion. Call 212-625-9305 or log on to [www.exposure-usa.org](http://www.exposure-usa.org) for a guide to events and locations.

**Gramercy Park Modern**—10/8-10/10: Cutting-edge twentieth-century design in furniture and decorative accessories. 69th Regiment Armory, Lexington Ave. at 26th St. (212-255-0020); \$10.

**New York City Oyster Festival**—10/2 at 12 noon: Guinness, oysters, live music. E. 4th St. bet. Lafayette St. and the Bowery (212-777-1089); free.

## Benefits

**"Suits & Swing"**—10/6 at 6:30 P.M.: A cocktail party and suit drive to help New Yorkers moving from welfare to work build professional wardrobes. Manhattan Penthouse, 80 Fifth Ave. at 14th St., seventeenth floor (212-262-1575 ext. 137); \$30-\$40; please bring wearable office clothing.

**"Doctors of the World"**—10/5 at 5:30 P.M.: Archbishop Desmond Tutu is fêted at this benefit for Doctors of the World's anti-tuberculosis program in South Africa. The Puck Building's Sky-light Ballroom, 295 Lafayette St. (212-226-9890 ext. 241); \$250-\$1,000.

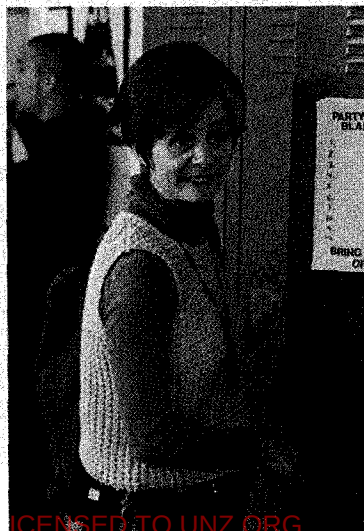
**"Lillet Chelsea Feast of the Senses"**—10/7 at 6 P.M.: Chelsea artists are challenged to create edible reflections of local artists' works. Sample the cuisine of Daniella Bottino, Lot 61, Siena, and others at galleries such as John Weber, Dorfman Projects, and Steffany Martz to benefit Community Research Initiative on AIDS. Tickets are available at 531 W. 21st St. (212-924-3934) \$40-\$50.

## The Tube High-School Confidential

"I'm thinking about doing a new character, a Pepper Anderson type," Amy Sedaris says, picking at the appliqué carrots on her gingham skirt. "You know, a kind of hard, pretty girl who goes to sample sales, who buys great underwear. Then maybe I can start playing sexy blondes." This from a comic performer whose stable of characters tends toward saggy-faced matrons, snub-nosed teenagers, and donkeys. Sedaris, 37, is best known for her star turn as 46-year-old Flatpoint High freshman Jerri Blank, the lead in Comedy Central's *Strangers With Candy*, an upside-down parody of the message-laden after-school special. And now through October 23, she is playing the tightly coiled Froggy, a simian, grimacing, party-planning Wasp nightmare in the Drama Department's production of *Country Club*. "The uglier a character, the better I like them: In the *Strangers With Candy* pilot, Jerri resembled Michael Dukakis. I was pressured to tone her look down

a bit," Sedaris explains. She is sitting in the lettuce-green living room of her West Village apartment, signing a photo for a fan. "I receive e-mail from people who say they can't watch the show because Jerri is too ugly," she says. "Well, the show is made for ugly people." Second-season shooting begins in early November, and Sedaris is eager to once again don her lower-body "fatty suit" and contort her mouth into Jerri's unparalleled overbite. She stuffs the photo, a head shot of Amy-as-Jerri, into a big envelope. "I love this picture; it makes Jerri look like she's been abused as a child," says Sedaris as she artfully signs it in a childlike print, "Pee on me. —Jerri Blank."

PATRICK FOLLIARD



Photograph by Gabe Palacic



**Happening** Books & Co. is out of business, but it is enjoying a second life as a cause célèbre, profiled by Lynne Tillman in *Bookstore: The Life and Times of Jeanette Watson and Books & Co.* and fêted by big-shot literati like Paul Auster and Fran Lebowitz (pictured) on October 6 at 7 P.M. at the Municipal Arts Society. There will be readings, anecdotes, and, one imagines, copious references to *You've Got Mail*. Call 212-935-3960 for details.



**'A Splendid Evening With the Stars'**—10/8 at 7:30 P.M.: Join the Baldwin hunks, Donald Trump, and Leslie Moonves for the Carol M. Baldwin Breast Cancer Research Fund gala dinner. Manhattan Marriott Marquis, 1535 Broadway, at 46th St. (800-552-0526); \$500.

## Exhibitions

**The Italians of New York: Five Centuries of Struggle and Achievement**—10/8-2/20/00: Revisit the public lives of prominent Italians in the city. The New-York Historical Society, 2 W. 77th St. (212-873-3400); \$5.

**Fashion Onstage: Couture for the Broadway Theater, 1910-1955**—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation \$5.

## Online

**new York Magazine on the Web**—"Stephanie's Surf Report" (in the "Today" section of [www.newyorkmag.com](http://www.newyorkmag.com)) visits a new Website each weekday. This week: Set your emotions on purée with the Love Blender; find every vacation spot in the U.S. that will welcome Fido with glee; check out what's in fashion, right now; buy the car of a certain local comedian—for a good cause, of course; and see a 'zine demonstrate what it means to be NYC. And while you're visiting us at [www.nymag.com](http://www.nymag.com), stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and our expanded "Cue" section, plus Web exclusives like daily event picks, "First Words" for bibliophiles, our helpful Subscriber Service Center, and more.

## Sports

**Norwegian Fun**—If you're thinking Viking-age reenactments and Henrik Ibsen readings, you're way off. On Sunday, Oct. 10, as part of the annual Norwegian Festival in Central Park, you can have your pick from several running events. At 9:15 A.M., gather at 70th St. and East Drive for the three-mile Norway Run. The fun-run continues north to 95th St. and finishes across from the Bethesda Fountain. Those with a little more stamina can opt for the thirteen-mile Grete's Great Gallop, which starts at 9:30 A.M. at the same location. Trophies will be awarded to the top male and female finishers in both races. And don't forget to bring the kids along for the Troll Stroll (ages 2-12) starting at 11 at the Mall in Central Park. There also will be plenty of

other Scandinavian festivities—food, music, dancing, a fashion show, and prizes. Entry fee for the Norway Run and Grete's Great Gallop is \$15 for New York Road Runners Club members and \$22 for nonmembers. Call 212-860-4455 for registration information.

**Beyond Manhattan Rides**—Discover pleasures outside the city on Sunday, Oct. 10, when the Five Borough Bicycle Club provides some outer-borough rides: Ferry over to Highlands, New Jersey, for a picnic and visit to the town's historic sites. Bring front lamps for this semi-hilly, beginner-friendly twenty-mile ride and money for lunch and ferry fare. Participants in the Sandy Hook ride should meet at 10 A.M. at Pier 11, near South Street Seaport. Or perhaps you have never discovered the borough next-door. Rye Play Adventures offers easy biking in recreational areas in and around the Bronx: Pelham Bay, Pelham Manor, City Island, Rye Playland, Mamaroneck. Anyone interested in this 50-mile ride should bring a Metro North permit just in case and meet at 8:30 A.M. on Amsterdam Ave. at 103rd St. Adventurous types will enjoy off-road cycling north of the Bronx. You'll need your mountain bike or hybrid for this 35-mile ride through varied flat terrain (paved, packed dirt, rough spots). There will be a much-deserved lunch in a scenic area that has a lake, dam, and waterfall. Meet at 9:30 A.M. at Van Cortlandt Park. There is no fee or advance sign-up required for these day trips, which are open to members and nonmembers. Contact 5BBC at 212-932-2300, ext. 115, or visit [www.5bbc.org](http://www.5bbc.org) for further information.

**Critical Mass**—This evening ride on Thursday, Oct. 7, is a chance for dozens of cyclists to take on the streets of New York. It's your chance to join Time's Up! in its effort to raise safe-biking awareness. This free ride meets at 7 P.M. at Cooper Square, between Astor Place and Lafayette St., near the Cube sculpture.

**Yoga/Family Sports**—Let the Central Park Conservancy teach you how to diminish stress, increase flexibility, and develop inner awareness in the serene setting of the park with a free workshop on Saturday, Oct. 9, from 10 A.M. to 12:30 P.M. at the North Meadow Recreation Center (mid-park at 97th St.; adults only). That same day, the Conservancy also offers a Family Fitness Workshop that combines exercise and educational activities and even provides a computer assessment of your performance. The two-hour-long family-sports-and-fitness program is free; everyone from age 5 and up is welcome. Come to the North Meadow Recreation Center at 11 A.M. Call 212-348-4867 to register or for more information.

## Solutions to last week's puzzles

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OCTOBER 11, 1999 NEW YORK 155

photographs: left, Albert Watson; right, Sigrid Estrada.

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# kids

A-flutter... Britten... Audition

## On Stage Location. Location.

**T**he world of Upper West Side comic-strip artist Ben Katchor is sort of like ours, but slanted. One of his comic strips—which first appeared in *Metropolis*—has become an opera with music by Bang on a Can, currently at the Kitchen. Called *The Carbon Copy Building*, it riffs on the little-known New York phenomenon of pairs of identical buildings that crop up in different parts of town. What will come as no surprise to anyone in this city is that each building is defined entirely by where it sits. Struggling little specialties like an envelope-licking company scrape by in the Palaver Building on a back street of the seedy Bent Spoon district. Another small-time operation—this one specializing in chewing-gum analysis—gets a call from someone at the Palatine Building on Park Manure Avenue, causing parallel stories to begin to intersect. In the performance, just back from Turin's Settembre Musica festival, which commissioned the work, Katchor-like figures in a Katchor-drawn cityscape sing librettos that conveniently pop up overhead in bubbles inked in with Katchor's uneven crow-quill line. Not exactly your average kiddie fare, this, but 10-year-old sophisticates who are quick readers will enjoy being in on the humor—which, as directed by Bob McGrath, is never played for laughs. An open rehearsal especially for kids, followed by a question-and-answer period, takes place October 5 at 4 p.m.; tickets are \$5. Regular performances run through October 9; tickets for those are \$20.

BARBARA ENSOR

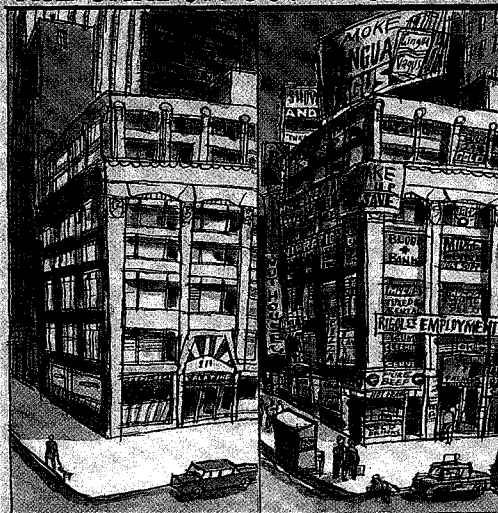
## Children's Events

**Czech Fest**—"The Magic of Czech Puppetry" brings three evocative shows to the stage, all performed in English. "The Fisherman's Clever Daughter," a one-man show in which Vit Horejs plays violin and speaks in a dozen voices, is a tale awash in kings, witches, and spirits that has, by fairy-tale standards, a surprisingly feminist moral. Suitable for children ages 4 and up. Performances 10/16, 10/17, 10/23, 10/24, and 10/31. "Morgan Kara in Morgan Kara" is a haunting tale about a Siberian shaman that incorporates masks, puppets, dance, free jazz, experimental music, and influences from all over the globe. Suitable for children ages 6 and up; 10/22, 10/29, and 10/30. Suitable for adults and kids over 12, "Twelve Iron Sandals" is a per-

### Ground Rules:

- = free
- = now or never (one-shot deal or final week)

## THE CARBON COPY BUILDING



formance played out on a vast canvas about a princess separated from her husband by her own impatience. As the prince becomes a reptile and then suffers multiple piercings, the audience follows the action onto stages both large and small on five floors of the building; 10/7 through 10/31. Tickets are \$15, \$8 for children under 12 (previews of "Twelve Iron Sandals" on 10/7 and 10/8 are \$10). Call for scheduled times. **BOHEMIAN NATIONAL HALL**, 321 E. 73rd St. (631-3518).

**Flight Patterns**—"The Butterfly Conservatory—Tropical Butterflies Alive in Winter," a vivarium enclosure with exotic, multicolored insects, iridescent butterflies, and blooming plants, returns. The 1,300-square-foot oasis in the Hall of

Oceanic Birds on the second floor is balmy, with jungle noises that represent no immediate threat and hundreds of exotica fluttering about. **AMERICAN MUSEUM OF NATURAL HISTORY**, Central Park West and 79th St. (212-769-5800; www.amnh.org). Opens 10/9; tickets, which include museum admission, can be reserved and will specify times: \$14, \$13.50 for students and seniors, \$10.50 for children.

**"Ugly Duckling"**—The Center for Contemporary Culture offers a series of matinee musical productions for kids ages 3 to 10, preceded by hands-on workshops. Hans Christian Andersen's classic tale opens the season, which runs through 10/30. The Little Theater at the **WEST SIDE YMCA** (5 W 63rd St.; 212-787-1301); tickets are \$20 for kids, \$10 for adults (accompanied by a child).

**Victorious**—The new season at **THE NEW VICTOR THEATER** (209 W. 42nd St.; 212-382-4000) begins with *Philadanco* (through 10/10)—the opener of a three-part dance series. Next up, find out what happens to children who suck the thumb, play with matches, or refuse to eat their soup in *Shockheaded Peter*, a British import "junk opera" staged in a decaying Victorian toy theater. For fans of the gruesome; not recommended for the faint of heart. Tickets to individual dance performances are \$10 to \$25 (\$6 to \$1 with membership).

**Sense of Scale**—**ARTIME**, an organization that takes groups of kids (ages 5 to 10, accompanied by adults) around galleries for sketching and discussion, zeros in on some installations in SoHo currently on display. Look for a tiny roller coaster, some giant cartoons, and a bunch of minuscule ice skaters. For times and locations, call 718-797-1573. Reservations are required and need to be made at least one day in advance; \$20 for a child, \$5 for each additional child; includes sketching materials.

**Wanna Dance?**—**DANCEWAVE** is holding auditions for a new kids' company, which will debut at the Y2Kids Café Intergenerational Festival performing work by prominent international choreographers, including Mark Morris. Kids ages 11 to 16 need to have prior dance experience, be dressed to dance, and be prepared to work hard: twice-weekly rehearsals beginning in November; 10/7 at 4 and 10/9 at 3. Brooklyn Academy of Music, Hillman Attic Studio, sixth floor, 30 Lafayette St., Brooklyn (718-622-1810).

**Author! Author!**—On the heels of yet another triumph, *Harry Potter and the Prisoner of Azkaban* (the third installment in the megaselling series), J. K. Rowling, the woman behind *Harry Potter* (and if you don't know who he is, for heaven's sake find out makes her only New York appearance, right after appearing live on Rosie O'Donnell's TV show *Rowling will only sign books purchased at BOOK OF WONDER*—no more than three books per person. Get in line, 16 W. 18th St. (212-989-3270).

**Practice Practice Practice**—Carmon DeLeone conducts the Orchestra of St. Luke's in a **CARNEGIE HALL** family concert called "Instruments of the Orchestra (The Long and Short of It)," featuring Benjamin Britten's well-loved *A Young Person's Guide to the Orchestra*. Storytelling and other pre-concert activities begin an hour ahead of time: 10/9 at 1; 881 Seventh Ave., at 57th St. (212-247-7800); \$5.

|                          |             |
|--------------------------|-------------|
| <b>Ethan Brown</b>       | Nightlife   |
| <b>Barbara Ensor</b>     | Kids        |
| <b>Logan Hill</b>        | Theater     |
| <b>Brett Kelly</b>       | Movies      |
| <b>Erika Kinetz</b>      | In Concert  |
| <b>John Leonard</b>      | Television  |
| <b>Ariel Levy</b>        | Books       |
|                          | Events      |
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| <b>Edith Newhall</b>     | Art         |
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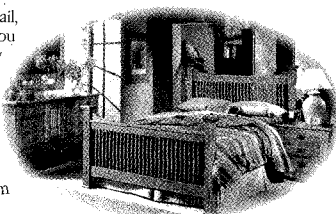
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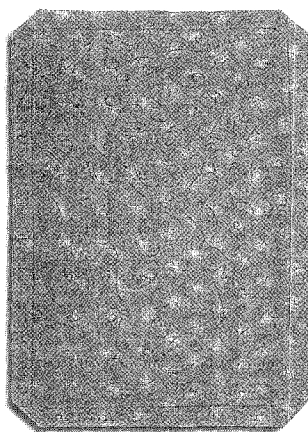
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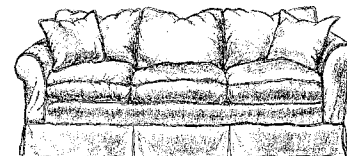
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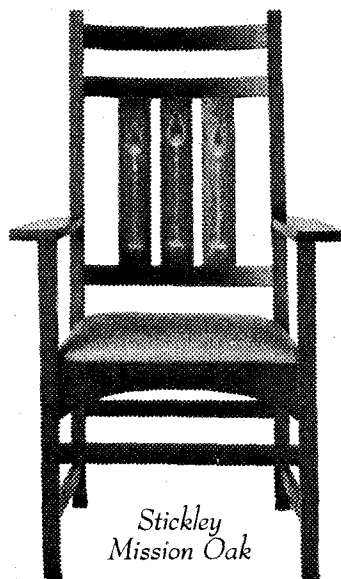
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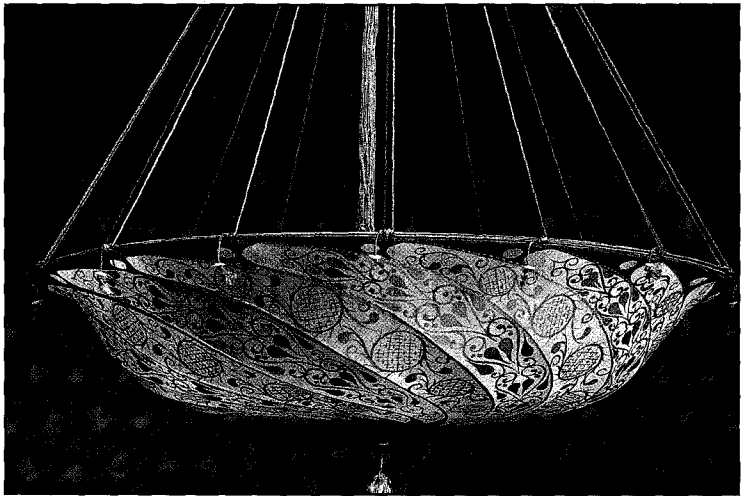
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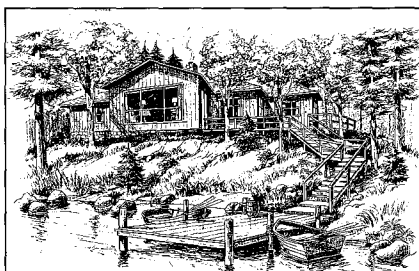
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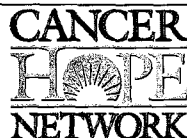
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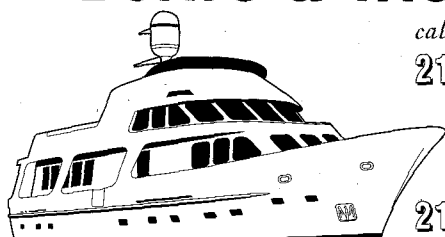
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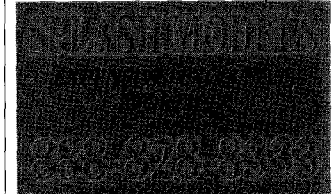
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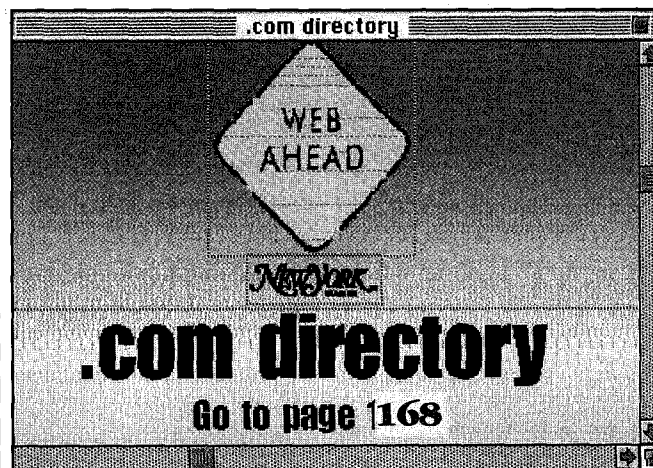


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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

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*Denise Winston*

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**Great Smile, Adventurous Spirit**—Pretty, petite publisher - loves hiking, Asian art, photography, life. Seeks caring, intelligent single Jewish man, 40-50, to share meaningful and fun future. Your kids - terrific. Photo/note, please. 1829 ☒

**Slow Down With Me**—Attractive psychologist seeks substantial, 50s-60s man for last great romance...ever-after? Note. 1771 ☒ ☎

**Attractive, Fun-Loving Attorney**—5'4", brown-eyed girl looking for great guy with a great car. Photo/note, please. 1831 ☒

**Wants To Be Someone's Sweetie**—29, blond, blue-eyed, very pretty and petite, with a great smile. If you are a caring, intelligent, very successful professional who's also cute and Jewish, with a good sense of humor, 29-39 - get in touch. Note/photo/phone, please. 1846 ☒ ☎



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**Strikingly Good-Looking Guy**—31, 6'1", NY/NJ/FL, Billy Zane type, very sharp, unusually successful, Jewish, nonreligious. If you're a 5'5"-plus, normal, skinny, witty, stylish and independent young woman who can keep a secret how we met, don't be shy... You'll be surprised! Full-length photo and note - will exchange. 1862 ☒

**Gay, Super-Successful**—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special life style. Photo/letter. Serious replies only. 1813 ☒

**Back To Basics**—Very attractive, newly divorced white female professional seeks same in a tall, divorced white male (or widower), 50-60, with broad interests and a basic taste for fun, travel, humor and spontaneity (within reason). He should also be a good conversationalist with a sense of adventure, travel and fair play. Must like my pup, Ronan! 1803 ☒ ☎

**Most Eligible Bachelor**—Very good-looking, tall, exceptional athlete, extremely accomplished, never-married, single white male, 40. Seeking an extraordinary, single white female under 33, well-built and slender, athletic figure - interested in an exclusive, generous, respectful, meaningful and mutually beneficial relationship with a great guy. Looks and brains are important to me. Let's enjoy travel, tennis, skiing, scuba, boating, candlelit dinners, weekend getaways, romance and much more. Headshot and complete description or full photo a must (will return/exchange). 1827 ☒

**If You're A Jewish, Honest Male**—Under 60, financially and emotionally stable, looking for a beautiful, funny, caring, special Jewish woman, 45, who loves life's luxuries, but also camping and fishing, contact me with picture and note. 1856 ☒

**Unique Mix**—Of elegance and sensuality. Attractive, pretty, fit, passionate, multi-lingual, with no kids, white female, 37, 5'7", 140, swimmer - seeks tall, affectionate, handsome, fit, nonsmoking man, 40s-50, with a warm and good heart and a very open mind(!), to create a spiritual, emotional, physical relationship. 1855 ☒ ☎

**Movie-Star Good Looks**—Top Manhattan financial exec, trim, 6', 49, warm, caring, communicative, sensitive, romantic, witty, cerebral, athletic, physical, avid yachtsman (sailboat on Oyster Bay) - your typical Renaissance guy. Seeks female counterpart, 35-55, for permanent relationship. Note/photo a must. 1870 ☒

**Handsome Professional**—Born in Kashmir, bred in US, mid 50s, cultured, seeks slim, attractive lady to share quality life together. Note/photo. 1872 ☒

**Single Jewish Female, 45**—Born in the USSR, artist with versatile interests, highly appreciates intellect in a man. 1858 ☒

**Very Handsome Attorney**—Jewish male, 40s, 5'10", athletic. Seeks very attractive, slim, nonsmoking Jewish female, 24-36. Photo a must. Note/phone. 1823 ☒

**40 - Love**—Female, 3.0, seeks male partner ready for next level of game. 1809 ☒

**Pretty Attorney**—Slim, charming and caring, seeks mensch, 42-50. 1860 ☒ ☎

**The Woman Who Fits**—Elegant, smart, open, generous of spirit, naturally beautiful, enthusiastic, well-educated woman seeks her life partner. Love art, music, beauty, children and things that take my breath away. 5'5", slender, mid 30s. Seeking a wonderful man with eclectic interests, integrity and values, who knows the best times are at home. 1850 ☒

**Incurably Romantic CEO**—Affectionate, supportive, successful, handsome, funny, really nice guy - loves fitness, fun, the arts - 5'10", muscular, 43. Seeks bright, sweet woman under 38, for an incredible life. Photo/photo necessary. 1873 ☒ ☎

**An Enigma**—Interested in the mystery? Clues: female, 38, American-Asian professional, theater-lover, native New Yorker. Usual suspects: male, to 50, honest, stable, family- and relationship-minded. Solutions anyone? Note a must/photo a plus. 1807 ☒

**Loves To Touch, Loves To Laugh**—Beautiful, dynamic, petite, glamorous woman, spontaneous, with a sense of adventure, variety of interests - seeks a loving, kind, financially successful gentleman, 50-65, for a committed relationship leading to marriage. 1836 ☒

**Wit, Passion, Pizzazz**—Very attractive, vital blond - Ivy-educated professional, 5'6", slim. Loves cultural life of Manhattan and also outdoors. Easy, upbeat personality. Seeks tall, handsome, successful man, 48-55, who is warm and outgoing, for lifetime romance. Note/photo. 1816 ☒

**Asian Gem**—40ish beauty, funny, secure and bright, wants to have it all. Wonder if single male, financially secure, nonsmoker, same age/more, handsome, very smart and modest, is out there. 1819 ☒

**Wanted**—Well-bred, generous European man, 50s, city and country, for beautiful woman in 40s. 1817 ☒

**Beautiful Blond Model**—Classy Jewish MBA seeks Jewish, handsome, GQ, fit (MD/DDS/D), 40-45, who's emotionally and financially secure as well as marriage-minded. Note/photo/photo. 1854 ☒ ☎

**Monmouth County, NJ**—Successful businessman, 6', 175, romantic, thoughtful, athletic, upbeat, attractive. Seeks woman, 50s, with heart, who is happy with herself and is looking for a life partner. Must reside in Monmouth County, NJ. Photo/note. 1851 ☒



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**Looking For A Match To Light My Fire**—I am an attractive, fit Jewish female in my 30s, Wharton MBA, who loves skiing, traveling, the arts. I am petite and slim, with auburn hair and green eyes. Respond if you are an established, attractive Jewish male, 33-44 and ready to strike a match. 1822 ☎

**Slightly Mischievous**—Loving, very attractive, sophisticated lady, 51, looking for gentleman, 45-55, a kindred spirit. Must be affectionate, loyal, unpretentious, and love animals, adventure, travel...and have great sense of humor (bonus points for handsome). Note and photo. 1861 ☎

**Kind, Creative, Intense And Pensive**—Shomeret Torah longs for truly Jewish, truly male Levitov (40-52). 1835 ☎

**Seeing Is Believing**—Pretty Jewish female, 31, 5'7", thin, blue eyes, brown hair, easygoing, with heart of gold - varied interests including football and basketball, as well as the arts. Looking for down-to-earth, good-looking Jewish male, over 5'10", 30-38, financially secure, with great sense of humor. Please send note/photo/phone. 1853 ☎

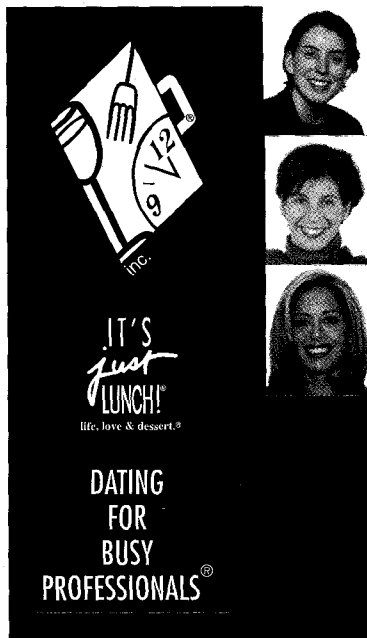
**New To NYC**—34, petite medical professional seeks successful, relationship-minded professional man, 34-40 - down-to-earth, with a good sense of humor a must. Recent photo/note, please. 1814 ☎

**Happy, Handsome, Successful, 38**—Gentleman of Irish/German ancestry, 6'6", slim, never married, culturally active, healthy, well-educated, well-read. Seeks similar, attractive, slim, educated female or sincere lifelong relationship. Prefer 212/(914). Note/photo. 1834 ☎

**Creative Lady**—41, brunette, professional - enjoys painting, movies, cooking, Montauk in the fall. Seeks nonsmoking man who shares the desire to meet a funny, attractive, passionate partner to build a family/life together. Photo. 1871 ☎

**Mitty, Pretty, Funny And Fit**—Manhattan lawyer (class of '68), children grown, seeks active, progressive, stable guy who lives well and does good, to go out, dine out, hang out, travel. 1820 ☎

**Self-Made, Street-Smart**—Successful entrepreneur, unique, multifaceted, intelligent, ambitious, 58, 6'3", 230, seeks a real beautiful soul mate with a great figure, 35-50. Photo. 1839 ☎



As first date specialists, we strive to provide quality lunch dates for busy professionals in a discreet, no-pressure atmosphere. Our goal is to promote fun, excitement and a proactive approach to your personal life.

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**Let's Meet For The Millennium**—Successful Wall Street professional, Italian-Irish, 48, 6' - down-to-earth romantic who loves to travel and have fun...loves dining out as well as dining in. Seeks attractive female for laughter and commitment. Note/photo. 1830 ☎

**It's So Simple**—Here I am - an attractive, blue-eyed brunette with personality, warmth, passion, flair. And there you are! Relaxed, easygoing, manly, wise, vigorous, in your 50s-60s. We are both intelligent, compassionate, materially secure. We like simplicity with shots of glamour, and look forward to the fun and pleasure of each other's company. Note/photo/phone. 1848 ☎

**Looking For A Sincere, Confident**—Stylish, accomplished man over 52, to be my best friend and lover. I'm an attractive, fit 46-year-old woman who likes all the usual things and more. Westchester resident with time to play preferred. Note with photo appreciated. 1755 ☎

**Gay Woman, Attractive, 39**—Romantic, passionate professional who loves long walks on the beach, city life, traveling and all life has to offer, seeks feminine partner who enjoys life to the fullest. 1866 ☎

**Sparkle Plenty**—Seeks her Dick Tracy - tall, dark, craggy and kind. Note/photo/phone. 1849 ☎

**Boston Single White Male**—61, ex-Upper West Sider, attractive, communicative, visits NY a bit, in search of talking/sensual connection leading to whatever. 1825 ☎

**Intelligent And Beautiful Woman**—Looking for sensitive man with sense of humor and passion for life, 55-65. 1869 ☎

**Masculine, Passionate, Handsome**—Fit, charming, positive, 50-plus professional seeks unpretentious, 38-47 beauty (in/out) to share innermost feelings towards sensual and committed relationship intimacies. Dancing, cooking, athletics, jeans/tux. Photo. 1826 ☎

**Lovely, Warm, Vibrant**—European background - loves family, sports, fine arts, languages. Mid 30s. Seeking calm, intelligent man with integrity and spirit. 1845 ☎

**A Real First-Class Jewish Beauty**—Educated, successful, sophisticated lady looking for a real first-class, attractive Jewish gentleman, 38-50, who is as comfortable in the boardroom as he is on the beach. Photo, please. 1847 ☎

**Pretty, Petite, Educated Widow**—With brains and bucks and interesting life, seeks man, 60-70, who enjoys opera, concerts, theater, travel, city/country. 1815 ☎

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**Handsome Exec**—Will not settle for anything less than being in love. Slim, 6', Anglo-Saxon, looking for permanent equal - attractive, slim, 5'6"-5'11", 40-49, Anglo-Saxon. No smokers please. Photo. 1838 ☒

**Irish-Born Female**—40, 5'9", full-figured - enjoys travel, movies, day trips, staying home. Seeks single white male, 35-45, nonsmoker, kind, sincere, romantic, for a long-term relationship. Note/photo/phone. Serious only. 1832 ☒☒

**Easygoing**—Nice guy, with herpes seldom and infrequent. Living in NYC, with some travel to weekend home. 57, handsome, conservative, trim and fit. Sensitive, honorable, caring, loyal, established and generous, white, Christian. Desires to meet nice gal - any age, race, religion - for a fun, romantic and lasting, loving relationship. Let the holiday season be ours. Photo/note, nice. 1865 ☒

**Upscale Gal**—Very attractive, Ivy-educated, professionally accomplished female in late 40s, with slim, youthful appearance and upscale lifestyle, seeks male counterpart, 48-60. Sophisticated, naturally elegant but unpretentious, vibrant and warmhearted. Love arts, outdoor sports and working out. Note/photo appreciated. 1852 ☒

**Beautiful MD**—Caucasian, 37, 5'5", 105, Playboy body, traditional values, no kids, glamorous, kind, seeks Jewish or Christian, successful, kind, 38-45, white man with similar education, for monogamy. No photo, no reply. 1867 ☒

**Very Pretty**—Sexy brunette, Jewish, 36, professional, fit, fun, family-oriented, with a heart of gold, seeking soulmate: professional, attractive Jewish male, 32-44, with similar qualities, who's looking for that needle in a haystack. Photo appreciated. 1840 ☒

**Society Lady/Debutante**—Seeks gentleman of equal caliber, 50-70. Note/photo. 1841 ☒

**Someone To Watch Over Me?**—Pretty, bright, funny, curvy, petite charmer/novelist, 28, leads sheltered life and must meet handsome, short, financially successful single gentleman, 38-52, with big heart, open mind, generous spirit and zest for life...to share giggles, great times, delightful travels and eventual exclusivity. Photo/note a must. 1812 ☒☒

**Passionate Jewish Lipstick Lesbian**—50, actively balances podiums, spas and boating. I love my dog, adore my friends, appreciate my colleagues, am thankful for my cleaning lady. Ready to harmonize a thoughtful, cultured life. 1842 ☒

**She's The Real Thing**—38, Italian, successful, lovely lady seeks spiritual professional man for intimate, committed relationship, (201)/(212)/(914). Photo. 1859 ☒

**Pretty Vietnamese Lady**—30, Catholic, professional. Seeks Asian man, early-mid 30s, Catholic, professional, honest, kind, good moral standards, humor. 1811 ☒

**Pretty, Spirited, Spiritual**—Accomplished, early-50s Jewish professional woman, 57", fit, active, happy, filled with joie de vivre and much love to give, seeks soulmate to share love of family, friends, travel and Jewish spiritual life. 1857 ☒☒

**Gay Man**—45, average height, big brain, small hair, lean build, broad interests, good heart, bad jokes. Journalist, wool gatherer (the Irish side), hard worker (the German side), romantic (both), handsome (one day), homely (the next). Seeking similar, masculine, fit, non-smoking nice guy grownup, about my age, who likes reading, culture (high and low), himself, conversation and other fine nouns. Send me a few. 1843 ☒☒

**Shall We Dance?**—Very handsome arts professional, 5'10", secure, well-traveled, fit, wide-ranging interests, caring, flexible, seeks special woman, 40-52, for lasting love story. Photo. 1821 ☒

**Ladies First**—Very cute, successful, fit Jewish male, 33, 5'9", seeks very fit, smart, sexy lady to pamper. Photo. 1874 ☒

**Vivacious, Voluptuous**—Auburn-haired vixen, mid 40s, 5'8", 135 lbs, can only be tamed by the love of her soul mate. If you are a professional, emotionally stable physically fit male, 40-52, and like the idea of serenity and excitement in one tal package, contact this babe for long-lasting happiness and romance. Send a recent photo, business card and phone number NJ/NYC preferred. 1810 ☒

**Beauty And Brains**—I can make your dreams come true! Northern NJ, Italian dark-eyed sweetheart, 45, pretty, athletic and petite, strong sense of family and tradition but open to new experiences. Looking for an accomplished man, 40-47 with a great sense of humor - someone who knows what's important in life and is willing to share it. Photo a must. 1863 ☒

**Head-Turning**—Self-assured, gol and humor-loving, Fairfield County professional female seeks accomplished male, 35-49 1/2, with humor. 1833 ☒☒

**Second Chance?**—Our sister is a warm loving, attractive, 43-year (young) divorced Jewish mom with teens. Clos family, great friends... Loves tennis movies, theater and laughter. Comfortable at black-tie as well as Yankee Game. Seeks regular guy - financially stable fun-loving, into sports, and good sens of humor. Photo/photo. 1868 ☒

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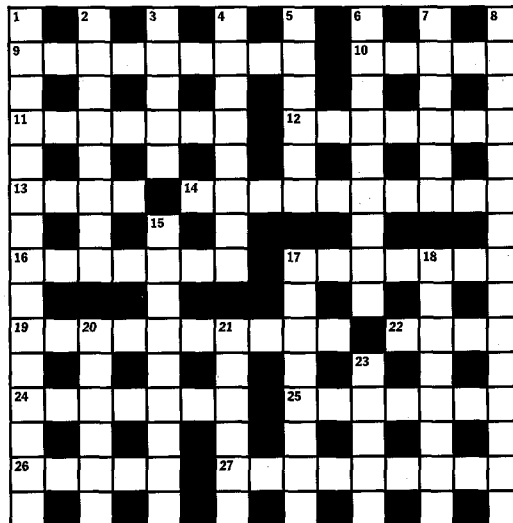
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# The 'Guardian' Crossword

## ACROSS

- 9 Meson, something at ten to the pound? (1-8)  
 10 Two rings after forty winks is no good. (5)  
 11 One having a row with Norma, as ordered. (7)  
 12 Student, provided he's upper class, should go far. (4-3)  
 13,22 Find record completed. (8)  
 14,16 Big book on the hairstreak at pub next morning may carry away the man in the street. (3,7,7)  
 17 Lady Turner in trick in Atalanta's place. (7)  
 19,27 Dr. No's disapproval more than enough for a friend to bring out flavour. (10,9)  
 22 See 13.  
 24 Birds' nest's base: it takes rodents. (7)  
 25 Officer with important part to speak. (7)  
 26 End of poem for ten voices. (5)  
 27 See 19.



## DOWN

- 1,8 Offer medal to ex officio merriment maker and developer. (6,9,3,6,6)  
 2 Defence of cockney musician (G for George). (8)  
 3 Orator's place after cut. (5)  
 4 One is so capable with prickles. (8)  
 5 Writer with political allies keeping a high line. (6)  
 6 Awfully fine story is beyond words. (9)  
 7 Make drunk, going round quietly, sound funny when hitting water. (6)  
 8 See 1.  
 15 African country, unless I see you first? (9)  
 17 African food for fellow American having business with the British. (8)  
 18 Drake, say, aged four hundred million. (8)  
 20 Countryman, a model among the simple. (6)  
 21 It's an advantage to the debtor to get stuff off the bed. (6)  
 23 Gather from a different angle. (5)

# 'Poet in the Kitchen': 'Cue' Crossword . By Maura B. Jacobson

## ACROSS

- 1 Eden dropout  
 5 Correct reasoning  
 10 Replied to a criminal charge  
 14 Shortchange  
 19 Room in a casa  
 20 Name on the A-bomber  
 21 Ramble  
 22 Ruined city of Jordan  
 23 "— be" (Quote from Puck?)  
 27 Philanthropist Yale  
 28 Top fighter pilots  
 29 Or not  
 30 Hall-of-Famer Speaker  
 31 Turnpike, with "way"  
 35 "— of singing birds": Johnson  
 37 Andersen's birthplace  
 39 Boss  
 43 Laundromat sweeping  
 44 Annoys other sleepers  
 45 "Though I've belted —" ("Gunga Din" quote?)  
 48 Deliver a tirade  
 49 Biblical twin  
 50 Nostradamus, for one  
 51 Philippine Island  
 56 Log in  
 58 Medical-care orgs.  
 61 Lowest bank-loan charge  
 63 Japan's alternate airline  
 66 Picnic call  
 68 Chinese-style jacket  
 69 Oaf  
 70 "Was this the face that —" (quote from Marlowe?)  
 77 Seed encasement  
 78 Hosp. hookups  
 79 Bear of the skies  
 80 Where the buoys are  
 81 Singing noëls  
 84 Brewery need  
 86 Hippo's acquaintance  
 91 Flee with a lover  
 92 Order to the broker  
 94 Cauterize  
 97 Previously owned  
 98 "Tell me —" ("Merchant of Venice" quote?)  
 103 Speech opener  
 106 — cost (gratis)

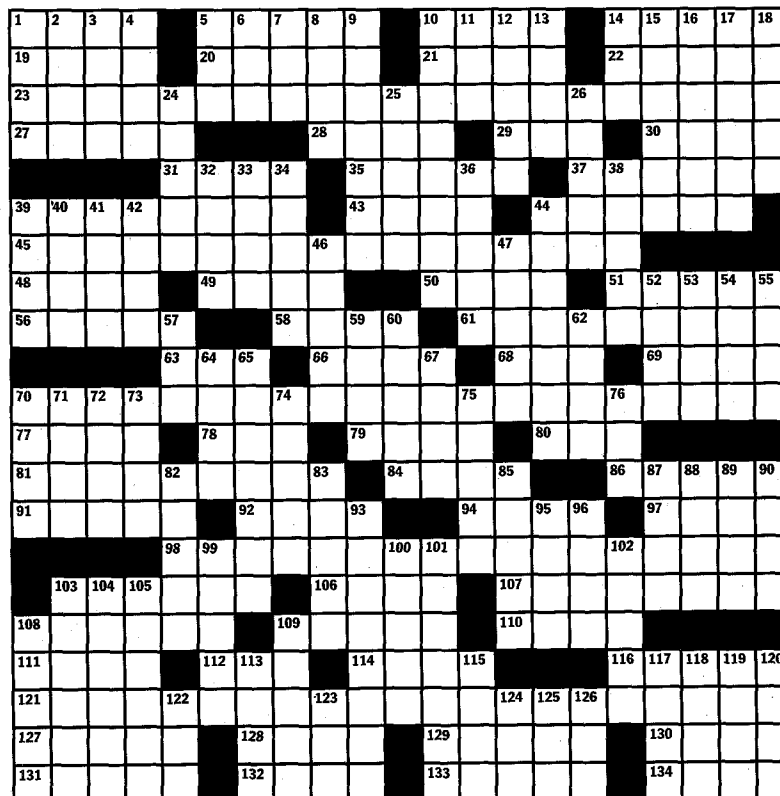
- 107 Hollywood hopefuls  
 108 Singer Julius of '50s TV  
 109 The "I" in ICBM  
 110 Start of a counting-out rhyme  
 111 Europe's most active volcano  
 112 Free of  
 114 Scallion's kin  
 116 Five-cent smoke, once  
 121 "None but —" (quote from Dryden?)  
 127 Memorable Abzug  
 128 Antony's loan request  
 129 Toughen to rigors: var.  
 130 Ice island  
 131 Ruhr metropolis

- 132 Coin drop  
 133 Batman's sidekick  
 134 American, familiarly

## DOWN

- 1 "— go marching on"  
 2 Arlene of the screen  
 3 Jai's go-with  
 4 Arith.  
 5 M-G-M's lion  
 6 Yoko Lennon, formerly  
 7 Deity  
 8 "Casablanca" heroine  
 9 Heckler's sound  
 10 Birthday perks  
 11 Part of L.A.  
 12 Happening  
 13 Test-drive auto  
 14 Revival method, for short  
 15 Demi's "Scarlet Letter" role  
 16 Never-ending: poetic  
 17 1929 Oscar-winner for "Disraeli"  
 18 Café cup  
 24 Convertible sleeping pad  
 25 Sonja of the ice  
 26 Maine campus town  
 32 Jekyll's alter ego  
 33 Umps' colleagues  
 34 Dickens's Heep  
 36 Hard to climb  
 38 Drench  
 39 Fictional governess

- 40 Suffer audibly  
 41 Fourth-down play  
 42 Overdue  
 44 Damascus citizens  
 46 "Serpico" director Sidney  
 47 Skin layer  
 52 Triumphant structure.  
 53 French Sudan, today  
 54 At the high point of  
 55 Crimson, carmine, etc  
 57 "Yay, team!"  
 59 Waikiki's locale  
 60 Cloudburst  
 62 Fashion  
 64 Sedaka or Simon  
 65 Gives counsel  
 67 Capital of ancient Elam  
 70 Spike the punch  
 71 Russian mountain range  
 72 Robert De —  
 73 Hoofbeat  
 74 "Lou Grant" star  
 75 Tostada dip  
 76 Hatchback, e.g.  
 82 "Babbitt" author  
 83 Gather leftovers  
 85 High-strung  
 87 Practice pitching  
 88 Comment of comprehension  
 89 Shipshape  
 90 Bettor's consideration  
 93 Most runty  
 95 Molière play segment  
 96 Tatum's father  
 99 "Do I — Waltz?"  
 100 Curl the lip  
 101 Everlastingly  
 102 — Canyon National Park, Utah  
 103 Machine-shop tools  
 104 Some synthetic fabric  
 105 Possible to accomplish  
 108 Leave as is  
 109 Shining example  
 113 Currier's partner  
 115 Game similar to bingo  
 117 Not definite  
 118 Extravaganza  
 119 Elvis's middle name  
 120 Smell like a skunk  
 122 Sought election  
 123 Hot-ticket info  
 124 U-boat  
 125 Numerical prefix  
 126 Adult pullet





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